A MODERN COMPOSITION AND RHETORIC

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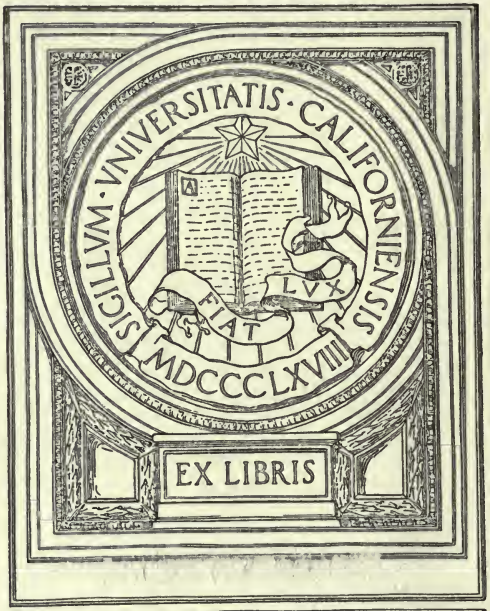

Meta phor is comparison
between two objects not of
same class.
Simile is definite comparison
between objects of same cla
metonymy is a figure of
rhetorick in which
one object is put for
another the two being
so related that the ment
of one recalls the other
(cause for effect)
(effect for cause)
-- a figure of Rhetoric
in which the name of pa
is used for whole or whole
for part (specialized form of
metonymy)

A MODERN

COMPOSITION AND RHETORIC

(COMPLETE COURSE)

CONTAINING THE PRINCIPLES OF CORRECT ARTISTIC AND EFFECTIVE ENGLISH

FOR SCHOOLS

BY

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PREFACE.

NEARLY two thousand years ago Quintilian defined rhetoric as "the art of speaking well." Had he lived in the present age, he would undoubtedly have said, "the art of speaking and of writing well." No better phrase can be found to describe the true function of rhetoric to-day. Previous to the last decade it was regarded as an ornamental study, abounding in theory and subtle distinctions of diction and style. With the development of the study of English in the schools came an awakening to the true value of rhetoric, and its relation to the study of literature and composition. To-day rhetoric and composition are inseparably associated in teaching the methods of simple, direct, and accurate expression, the principle of one being supplemented by the abundant practice of the other.

In the making of the present text-book the authors have been influenced by two important considerations. First, they believe firmly in the *inductive method;* and the text has been written in the hope of encouraging the pupil to make his own researches under the guidance of the teacher, but without that absolute reliance upon

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the dictum of another, so subversive of independent literary judgment. Second, in an art so delicate as that of literary expression, it is of great importance that all instruction given, whether propounded directly in the way of statement of rhetorical theory, or left for the student to discover through the medium of exercises, should be made as definite as is possible in matters involving such subtleties of psychology and of taste. It is a comparatively easy matter to write entertainingly and thoughtfully on literary subjects without leaving in the mind of the reader anything tangible or clear-cut. This in a textbook is always a fault, and failure here is well-nigh failure altogether. The teacher should be advised, however, that much depends upon the care with which he drives home the conclusions which the pupil is supposed to draw from the exercises and illustrative material placed before him. Great care has been taken in this book to make plain to the pupil just the sort of investigation he is to make in each case, and the teacher should see to it that from every exercise the pupil gets a definite understanding of some principle of literary art.

The definite object of the book is that of giving training in accuracy of thought, nicety of taste, and finer command of the wizard words that touch imagination. These things cannot be acquired by rule, they must not be taught by rote. Literary judgment, not theoretical knowledge of the literary laws that others have established, is the end for which rhetoric should be

studied. Some statement of rhetorical doctrine is necessary, and such statement has been made as simple and clear as possible; but these laws the student is given opportunity to verify for himself, and he should accept them only after such verification. They cannot otherwise be of any service to him in his own writing.

No text-book of rhetoric can lay claim to entire originality, but each should have some original features to justify its existence. The principles of rhetoric are old, but improved educational methods and experience in the class-room are continually suggesting new methods of teaching them. Any new book upon the subject must keep pace with modern pedagogical methods, and embody the latest results of class-room experience. It should not be a mere imitation of books already in existence, but should aim to make a distinct advance in helpful and practical suggestions. Originality must consist in presenting old truths in a new light, conformably to new ideas and new methods. This implies a wise choice of material, a sound arrangement, a proper proportion of parts, simple language, and concise, clear-cut definitions, enforced by copious illustrations and exercises. The authors of this book have endeavored to meet all these requirements. Previous to the writing of the text an outline of the book was sent to twenty teachers of rhetoric in the leading secondary schools, and suggestions asked for. The authors have given due consideration to the answers received. The material is chosen from what has been found valuable in the class-

room, and those points are made most prominent which have been productive of best results. The usual order of developing the theme, beginning with words and working up to the whole composition, has been reversed. In this book the pupil begins with the theme as a whole, and his mind is centered upon gathering material. Ideas and not words are his first consideration. This is the natural order of procedure, and is confirmed by psychological and pedagogical reasons. It is believed that it will prove to be an important feature of the book.

The authors have made no literary pretensions in what they have written. They have cared principally to be understood by everyone who uses the text, and they have been glad to sacrifice the graces of style for the accomplishment of this purpose. To this end, likewise, the definitions have been made concise and to the point, with abundant illustrations and exercises. This last feature, it is hoped, will be a boon to teacher and pupil alike, helpful to one and stimulating to the other. The necessity of finding something for the pupils to do beyond memorizing the words of a text brings gray hairs to the head of the over-worked teacher; it is easy for him to leave out part of the text, but it is far from easy to supply matter for the pupil to work with. Special efforts have been made by the authors to relieve him of this constant strain. In the limited time allotted to the study of composition and rhetoric it is quite probable that the entire material of the book cannot be

used. It is designed to cover a course of two years; but teachers who must give less time to the subject are expected to make such choice of the material as the circumstances will permit. They will appreciate the large opportunities of choice which the book offers to meet their needs.

Roughly speaking, rhetoric has a two-fold function, — to teach one to express his thoughts with business-like accuracy, and to acquaint him with the graces of style and the artistic effectiveness of language. Many schools do not have time for more than the first of these purposes; and to meet the requirements of such schools PARTS I. and II. — Composition and The Laws of Good Use (see Table of Contents) — *are published in a separate volume, together with an appendix on punctuation, letter-writing, good and bad specimens of composition, and a list of subjects for themes.* This BRIEF COURSE is a thorough text on the subject of *correct* English; the COMPLETE COURSE extends the subject to a full consideration of what is required to make a composition artistic and effective.

Special obligations to the many authors of rhetorics need hardly be acknowledged. The writers of the present work have had recourse to the whole storehouse of rhetorical doctrine. Their indebtedness is general rather than specific. Special thanks are due, however, to Professor L. A. Sherman of the University of Nebraska, to Professor Sophie C. Hart of Wellesley, to Mr. Thomas Hall of Harvard, and to a score of

teachers in secondary schools for kindly suggestions. Thanks are also due to the various publishers, to the *Dial*, and to *East and West* for permission to use extracts from their publications. The work of Mrs. Martha A. L. Lane, of Hingham, Mass., in revising the proof-sheets, and in offering timely suggestions, has been of great value.

L. W. S.

J. E. T.

NOVEMBER, 1900.

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SUGGESTIONS TO TEACHERS.

ALTHOUGH every teacher necessarily uses a text-book in accordance with his own class-room methods, some few suggestions here may simplify the work of adapting these methods to this particular book. Under present conditions of school work, the study of rhetoric consists of a *minimum* of rhetorical doctrine and a *maximum* of practical composition. Such a course undoubtedly produces the best results. Accordingly, the authors of the present book have assumed that classes in which the book is used will do a great deal of writing. To this end an abundance of material has been provided, both in the exercises and in the Appendix. In the latter this material is given in such a variety of forms as to be equivalent to additional exercises covering almost all the work in the book. The class can be required to write upon some of these subjects at once; and it would be well, perhaps, to demand such work in connection with the study of so much of each chapter as precedes the exercises. In case there is not sufficient time for this, however, a lesson may be assigned covering a few pages at the beginning of the chapter and some of the first exercises; for instance, for the

first lesson, the Introductory Chapter to section 7, and exercises 1 and 2, page 12. The teacher should see that each lesson as assigned includes something from the exercises. This will give the recitation a more varied interest, and will help the pupil to rely upon his own conclusions rather than upon his memory of the text.

Although the study of the text is not an end in itself, but a means to an end, the teacher, while encouraging the pupil to think for himself, cannot be too careful to insist upon his reaching some definite understanding of rhetorical doctrine. The class may do a great deal of writing without getting much benefit from it, unless the teacher is watchfully critical, and in his criticisms succeeds in making clear the exact reason for his objections to the form or the phrasing which the pupil has employed.

It is not intended, of course, that all chapters, or all topics in a chapter, shall receive the same consideration. A careful reading of topic 1 in the Introductory Chapter is all that will be necessary, while topic 7 will require some comment from the teacher. Topics 2 and 3 will need some study, for it is important that the pupil should understand the purpose of composition and of rhetoric. Finally, the whole Introductory Chapter will require much less study than the chapters upon the theme, the paragraph, the sentence, etc., because these chapters are fundamental. Likewise it may not be possible to take all the exercises. Each teacher must be governed by circumstances, and if he cannot take all, he should choose

those best suited to his work. Above all, let the exercises be suggestive to the pupil. Many of them may recall to his mind something far better for the occasion. Thus his inventive powers are stimulated.

We may now consider the teacher's task of correcting the written work. How much may be wisely attempted? In general, correction of written work should be confined to those matters which are at the time under consideration, or have already been taken up. It is important that at first criticism be not too severe, lest the ease and pleasurable spontaneity with which the pupil writes be turned into hesitating diffidence. Occasionally a paper should be re-written; but if too much of this is demanded, the work will lose interest and become mechanical. It will often be advisable to discuss subjects in the class-room before the pupil writes upon them, such discussion quickening interest in the theme, and setting in motion definite trains of thought. Sometimes it will be well to let each member of the class correct the written exercise of some one else. This will develop the critical faculty of the pupil, and relieve the teacher; but the criticisms should be stated and defended in the class, and when they are vague and lacking in clearness the teacher should explain them carefully himself.

Finally, the teacher should attempt as much as possible to connect the lesson of to-day with previous lessons, showing that the sentence should be coherent for the same reason that the paragraph should be a unified

whole, and that the same literary principle is involved in the use of figures as in the arrangement of words in the sentence for the purpose of securing emphasis. When in his writing the pupil has come to refer the various problems of literary art to a few elementary principles — Emphasis, Harmony, Proportion, Coherence, and some others — his difficulties have been greatly simplified. If the discussion of the class-room leads every question back to simple basic principles, it will be an easier matter to make the pupil feel the unity of rhetorical doctrine as a whole.

Although the employment of abbreviations to indicate faults in a MS. is largely a matter of individual choice, those that follow may appeal to some who make use of the book.

Amb. — Ambiguous.
Awk. — Awkward.
Brb. — Barbarism.
Cd. — Condense.
Con. — Connection imperfectly shown.
F. F. — Fault in figure.
Gr. — Bad grammar.
Inc. — Incoherent.
Imp. — Impropriety.
Kpg. — Not in keeping.
L. — Sentences unduly loose.
L. c. — No capital needed.
Obs. — Obscure.
Out. — Omit.
P. — Punctuation faulty.
Pr. — Prolixity.
Sp. — Spelling.
Tt. — Tautology.
Tr. — Transpose.
Un. — Lacking in unity.
V. — Vague.
Var. — Lacking in variety.
Vbs. — Verbose.
¶ — Make new paragraph.
No ¶ — No new paragraph.
! or !! — Pretentious language.
? — False or doubtful statement.
∧ — Insert letter, word, or punctuation mark.
⊃ — Bring together separated parts of words.
× — Fault to be learned from discussion with instructor.

COMPOSITION AND RHETORIC.

I

True ease in writing comes from art, not chance,
As those move easiest who have learned to dance.
'Tis not enough no harshness gives offence ;
The sound must seem an echo to the sense.

POPE: *Essay on Criticism.*

COMPOSITION
AND
RHETORIC.

Introductory Chapter.

1. **Requisites for Composition.** — If we are to write anything which shall give interest and pleasure to others two things are necessary: we must have something to say, and we must know how to say it. Evidently, the ability to express ourselves well can be of little use to us until we have satisfied the first of these requisites. Finding something to say is ordinarily the great problem of all of us who are called upon to write, whether in school or elsewhere. It is not merely that we have nothing to express, for most of us are talking a great part of the time, but that we feel the greater importance of the written word, and do not readily satisfy ourselves that our thoughts and feelings are of sufficient importance to make it worth while putting them down in writing. This feeling of the inadequacy of what we might say checks the flow

of our thoughts. Further, we feel that we cannot present the things that we have in mind in their clearest and most attractive form. There are few of us, perhaps, who cannot remember how difficult it was, in our first years at school, to make ourselves understood. There were explanations which we could have made as clear as crystal in the class-room, had we known just how to express the thought that we held with so sure a grasp. How many times have we recalled the words of Portia, in "The Merchant of Venice," "If *to do* were as easy as *to know what were good to do*, chapels had been churches, and poor men's cottages princes' palaces." What we need is something to help us convey our thoughts to others clearly, forcibly, and gracefully. The practice of composition and the study of rhetoric are the sources to which we must look for help in surmounting our difficulties.

2. **System in Composition.** — When we would write our thoughts out for others, we should bear in mind that what we have to say must be arranged in some sort of organic system, so that one detail shall grow into another, and the whole shall result in rounded completeness. Composition is a *placing* of something *with* something. In reality, it is a placing together of our thoughts in an orderly way. Our composition when complete must follow one line of thought; that is, there must be unity. Each part of the composition must have a definite relation to some other part, and this relation must be clear. In addition to unity, then, a

composition must have coherence ; it must *stick together.* Composition, indeed, may be defined as the putting together of several elements so as to produce a unified and coherent whole.

3. **The Function of Rhetoric.**— The ability to choose proper words, and to put them together into sentences, is not alone sufficient for a satisfactory expression of our thoughts. If I should say: "The man wept on hearing of the death of his mother," the assertion might be accurate in fact and correct in grammar, and yet fail altogether to convey the real emotional value of what I have in mind. For effective writing we must say what we have to say so that our readers or hearers may see exactly as we see, and feel exactly as we feel. It is the part of rhetoric to enable us to do this. The study of rhetoric should develop in us a clear understanding of literary qualities, it should give us confidence in our work, and it should enable us to present our thoughts in such fashion that they will make as great an appeal as possible to the sympathetic interest of our readers. We should not hope, through the aid of the study of rhetoric, to make the trivial appear important or the vulgar, polished and refined. It should be remembered, also, that the rules of rhetoric will but hamper us, if we do not come to such an understanding of the reasons for them as will enable us to use our own judgment under their guidance. Do not, then, confound a knowledge of text-book definitions with the skill acquired by applying them in practice. Do not

think that any text-book suggests everything. A book that should deal with every specific problem of effective writing could not be written, and if written would be of little practical value. Books teach us to think for ourselves, train us in our tastes, develop our powers of literary discernment. They must be supplemented by practical experience in writing. The important thing to be acquired is not a knowledge of rhetorical theory, but training in literary judgment. Rhetoric we may define, in conclusion, as the art of expressing ourselves in words in the most pleasing and most effective manner.

4. The Relation between Composition and Rhetoric. — It will be seen that the relation between composition and rhetoric is very close; indeed, just what part each plays in the effective expression of our thought it is hard to point out. It is not important that we should keep in mind just where one ends and the other begins. Rhetoric and composition are inseparably connected, and so blend in their offices that they form, rather, one educational method. We may get a tolerably clear idea of the field covered by each if we think of composition as the building-up process, and of rhetoric as the smoothing and refining process, remembering that skill in either comes only from practice.

5. Distinction between an Art and a Science. — Rhetoric is an art and not a science. The distinction between an art and a science is this: an art implies skill, a science implies knowledge. The basis of an art is practice; of a science, law. A knowledge of the laws of a science is a knowledge of the science itself. Thus, we

may know a science without practicing it. In physics, for example, we perform experiments to get at the underlying law, not to become skilled in the performance. Every art has certain underlying principles, and to that extent partakes of the nature of a science; but there is this difference, we do not make a study of the principles for their own sake, but use them simply to guide us in our practice. A knowledge of the principles of music would never make us musicians. We become proficient in music according as we attain skill by practice. Like music and painting, rhetoric is an art; like them, it has underlying principles to guide us; but as students of rhetoric we are chiefly concerned with the skill attained in applying these principles.

6. Distinction between Grammar and Rhetoric. — We should distinguish carefully between grammar and rhetoric. It is the duty of grammar to make clear the rules which govern the correct use of words in a sentence. Grammar deals with the forms and offices of words, and their relations to one another in the sentence. It tells us whether to use the singular or the plural of a noun, what an adjective or an adverb should modify, or the relation of a verb to its subject. It tells us, in fact, how to write a correct sentence. Its field does not extend beyond the sentence.

Rhetoric may be said to begin where grammar ends. Like grammar it deals with words; but it concerns itself rather with the choice, the number, and the arrangement of words in the sentence that will make them

effective. It tells us whether to use a long or a short sentence, how to arrange the sentences in a paragraph, and how to combine the paragraphs into an effective whole. In rhetoric it is not the question of whether a thing is right or wrong, but whether one thing is better than another. However, to secure the best results, it is necessary to introduce some of the less familiar rules of grammar into a text-book of rhetoric to refresh the student's memory.

7. The Principles of Rhetoric and their Authority. — We naturally ask ourselves, Whence come the principles of rhetoric? and why should we follow them? Suppose that we wish to paint pictures. We might of ourselves by long practice produce fair results; but more probably we should go to some successful painter for instruction. We should expect him to tell us something of the principles he has followed in the choice of colors, in the mixing and the blending of them, the rules of optics, etc.; we should naturally follow his course. It is just so in our writing. We wish to become good writers, and so we follow the methods by which our best writers have attained their success. Now, the principles of rhetoric are only concise statements of how these writers have made themselves masters of their art. They simply record the experience of our superiors. They are not arbitrary laws for what we must do, and what we must not do. They are not morally binding. We are free to express ourselves as we please; but there is this drawback; we must use words and expres-

sions as other people use them, or we shall not be understood; and that is our only object in writing. In brief, we must express ourselves in accordance with *good usage*. The principles of rhetoric have, largely, *good usage* for their authority.

8. Writing and Talking. — There are those who contend that our written language should be the same as our speech — that we should write as we talk. Perhaps it would be more correct to say that they would have us talk as we write. Unquestionably the tendency in English prose has for a long time been towards an easier, more conversational, and less formal style. Yet it is not possible, or even desirable, for us ever to make our writing and our talking alike. The easy spontaneity of conversation, the rapid change of subject that keeps interest alive, the ready adjustment of each speaker to the mood of the other, are things that make our talk very different from what our writing ordinarily must be. In talking we decide each moment, and in fact each second, what effect our last words have had on our hearers; and we frame our next words to correct that effect or emphasize it, as the case may be. This we cannot do when we write. The effect of each sentence and each phrase must be weighed beforehand, and we must shape the course of our writing accordingly. Moreover, our personal relations with our readers are not the same as those that we assume with our hearers when we are in conversation. They are strangers, and we should not adopt with them so informal an air as

with friends. Even among those whom we know somewhat closely we change our mode of speech to agree with their varying characters and the varying degrees of intimacy we maintain with them. In our writing we must always be so formally careful as to make sure that we do not offend any of our readers. We will take some examples of oral and written composition, and note some of the differences in the manner of expression.

"He's gone a long time. Can't you see him down the road? Look! What is that figure behind the trees? It's moving! Don't you see the dust rising in the road?"

George Dane had waked up to a bright new day; the face of nature, well washed by last night's downpour, and shining as with high spirits, good resolutions, lively intentions — the great glare of recommencement, in short, fixed in his patch of sky. He had sat up late to finish work — arrears overwhelming! — then at last had gone to bed with the pile but little reduced. He was now to return to it after the pause of the night; but he could only look at it, for the time, over the bristling hedge of letters planted by the early postman an hour before, and already on the customary table by his chimney-place, formally rounded and squared by his systematic servant.

HENRY JAMES: *The Great Good Place.*

The second of these paragraphs shows a finish that would make it seem stiff if it were an example of conversational English. In the first the contractions, the abrupt changes in the order of thought, the omission of connecting words and phrases, all indicate that it is the

immediate expression of thought and feeling in the spoken word. The character of all speech, whether oral or written, should be determined by its fitness for subject, speaker, occasion, and hearer, and certainly these will differ in oral and written discourse.

9. The Habit of Correct Speech.— We should be very careful to cultivate the habit of correct speech in our ordinary conversation; because, if we are careful to speak correctly, we shall soon acquire the habit of writing correctly. Slovenly speech, like a slovenly habit, savors of vulgarity and low associations; but it has another effect,— it begets slovenly writing. The boy who carelessly says in school, "I ain't got no book," or "I can't do them examples," will find it difficult to preserve care in writing. In general, language once within our control can be employed for oral or written discourse. As we talk much more than we write, the opportunities for oral practice greatly outnumber those for written; consequently our oral practice plays an important part in the development of literary power. It is of the greatest importance, then, that every teacher should insist on the pupils' cultivating correct speech in the every-day talk of the class-room.

EXERCISES.

Let each answer consist of at least one complete sentence. See that your manuscript is neat, your handwriting legible, and your spelling correct.

1. What are some of the difficulties you have found in expressing your thoughts? Recall and write out some explanation which you have recently found difficult in the class-room. Why should you regard composition as a pleasure?

2. How do you think rhetoric will help you? What do you understand the *function* of rhetoric to be? Write a brief distinction between an art and a science. Compare rhetoric as an art with music or painting. Tell why chemistry is a science.

3. Write a brief distinction between rhetoric and grammar. To what extent should you obey the principles of rhetoric? What do you understand by "good usage"? Why is it important to think before you write? How can you acquire the habit of correct speech?

4. Give an account of what you saw while on your way to school this morning. Write the conversation, real or imaginary, that you had with your friend while on the way to school. Give the conversation during some interesting hour of the school session. Give an account of your last bicycle ride. Tell what you think of your different studies.

5. Say which of the following paragraphs have the form of oral or written discourse, and rewrite each in the other form. Give your reasons for thinking that each is written or oral in form, and show what you have changed to give it a new character.

Hello, John! Going to school? Let's take this car. Jump aboard. There's a vacant seat. I nearly lost my balance then. What's the matter now? Oh! it's a wagon stuck on the track. Hope it won't delay us long. Let's walk the rest of the way. Don't go so fast! I can't breathe! There's the bell ringing now! Hurry up!

Yet, too, he struggled. He realized at moments what he was doing, and his cheek grew pale at the idea that he was juggling with his conscience and soul. He tried to attend to the talk, and could only succeed in listening for

the sound of her voice. He kept no more hold on the conversation than was sufficient to allow him to put in a word now and then to cover his preoccupation. He feigned to be interested, to be as usual; but all his blood was trembling and tumbling with this new delirium, and all struggles to forget his passion only increased its intensity. ARLO BATES: *The Puritan.*[1]

Oh! we got there all right. Of course we were covered with mud. John doesn't know how to carry an umbrella. The water trickled down my back. I got into a mud puddle, and the water came over my shoes. Jennie fell once, too; look at that mud on her arm! John's a miserable failure as an escort.

6. Re-write the following selections throughout, changing each direct quotation to the indirect form.

Barret pressed his lips together, and shook his head.

"You can't send him away like that," he said; he is a very important young man."

"Find out how much he will take, then," exclaimed the king angrily, "and give it to him. I can better afford to pay blackmail to any amount than have my plans spoiled now by the newspapers. Give him what he wants — a fur coat — they always wear fur coats — or five thousand francs, or something — anything, but get rid of him."

Barret stirred uneasily in his chair, and shrugged his shoulders. "He is not a boulevard journalist," he replied sulkily.

"Your majesty is thinking of Hungarian Jews at Vienna," explained Kalanay, "who live on chantage and the Monte Carlo propaganda fund. This man is not in their class; he is not to be bought. I said he was an American."

[1] Permission of Houghton, Mifflin & Co., Publishers.

"An American!" exclaimed Mrs. Carson and her daughter, exchanging rapid glances. "Is it Archie Gordon you mean?" the girl asked. "I thought he was in China."

"That is the man — Archie Gordon. He writes books, and explores places," Kalanay answered.

"I know him. He wrote a book on the slave-trade in the Congo," contributed Colonel Erhaupt. "I met him at Zanzibar. What does he want with us?"

"He was in Yokohama when the Japanese-Chinese war broke out," said Kalanay, turning to the king; "and he cabled a London paper he would follow the war for it if they paid him a hundred a week. He meant American dollars; but they thought he meant pounds, so they cabled back that they would pay one-half the sum. He answered, 'One hundred or nothing'; and they finally assented to that, and he started; when the first week's remittance arrived, and he received five hundred dollars instead of the one hundred he expected, he sent back the difference."

"What a remarkable young man!" exclaimed the king. "He is much too good for daily wear. We don't want anyone like that around here, do we?"

RICHARD HARDING DAVIS; *The King's Jackal.*[1]

[1] Permission of Charles Scribner's Sons, publishers.

PART I.

COMPOSITION.

CHAPTER I.

THE THEME.

10. Preparatory Themes. — At this stage of our study of the art of writing we shall not be able to write very acceptably, perhaps, but it is important for us to begin the work of writing at once. In these preparatory themes, as we shall call them, we should not strive for effect, or try to be pretentious or elaborate. If we observe closely the events of the day we shall find much that may be of interest, not only to ourselves, but to others,— the ball-game, the bicycle-ride, an occurrence on the street, or our studies. These will furnish material for short themes ; and in them we should now try merely to be natural, and to write directly and simply. We will first get into the writing habit, and when we have come to feel at ease with a pen in the hand we may attempt writing that demands more of us. At the same time we can improve the opportunities to perfect ourselves in the minor matters which contribute so much

to the excellence of a manuscript, such as neatness, care in handwriting, spelling, punctuation, and margins, all of which add much to the pleasure of our readers.

11. **The Appearance of the Manuscript.** — Any writing which is to have genuine value and interest must, as we have seen, be orderly in arrangement. As a first step towards the development of orderly habits in the writer, as well as towards giving the reader the impression of orderliness, we may give attention to the appearance of the manuscript. It should be written neatly and legibly on one side of the paper only. The sequence and connection of ideas can be but imperfectly understood by the instructor, if the manuscript is difficult to read, and the good qualities which it may possess will not be apparent. Ruled white paper, such as is usually provided by the school authorities, will answer; and, if folded at all, it should be lengthwise. Care should be taken to leave a blank space between the title and the body of the writing. At the left of every page a margin of an inch should be left, and the first line of every paragraph should be indented another inch or more. According to custom the important words of titles begin with capitals. The title may be followed by a period or not, as pleases the taste of the writer. The more recent method is to omit the period, which is, however, very generally employed.

Plain, legible handwriting and correct spelling are the first essentials of a good theme. They go far to atone for rhetorical deficiencies and to attract attention to any

composition; but above all they develop in the mind of the pupil that regard for the appearance of his manuscript which neatness and courtesy demand. Careless handwriting and spelling are evidences of slovenliness, which all should avoid.

Before taking up theme work it is assumed that the pupil is familiar with elementary grammar. Consequently he should be careful to avoid the errors and vulgarisms so common in his every-day talk. Grammatical correctness is sure to impress the mind of the reader pleasantly towards what he reads.

12. Sources of Material for Themes. — We gather information in two ways, first, through experience, and, second, from the experience of others. This last may be communicated to us orally, in which case it approaches personal experience, or through the medium of the printed page. Almost always when there is a special subject upon which we wish to gain information beyond what we have we must appeal to books. This material taken at second-hand is not so vitally our possession as is that which has been a part of the life we have lived. We should first, then, cultivate the habit of observation, and make everything that we see or hear contribute to the enrichment of our minds. Information seemingly of the most trivial consequence may at any moment become of great importance to us. In our reading we should remember that too much careless skimming of newspapers or other ephemeral productions, which we must naturally forget, weakens the memory, and makes our

hold upon what we know and wish to know less sure and trustworthy. Writing may be concerned only with a sort of reporting of the things we know, but ordinarily it attempts more than this. All good reasoning is more or less syllogistic, and the syllogism is merely the putting together of two known facts in such fashion as to make known something new dependent upon these established facts. Out of our experience and our reading, then, we should endeavor to evolve something new. Composition should be a placing together, accomplished with such carefully ordered forethought as to produce in the combination a sort of creation.

The question may arise, How far are we at liberty to appropriate the ideas of others? We may read books for information and gather material to reinforce our ideas,— the more the better; but we are not at liberty to take the matter and call it our own. What we read should give us food for thought. We should have a plan of our own, and make our borrowed material conform to this plan. We must compare the ideas we gather from others with our own observation and experience, and deduce our own interpretation, thereby coloring the work with our own personality. What we take in must be thoroughly assimilated before we give it out.

13. **The Subject.** — Several considerations must have weight with us in considering what we shall write about. As we have seen, we must deal with matters upon which we have or can secure information. At first glance, it seems as if we should write better about matters con-

cerning which we are already informed, but this will not always be true. If we write largely or altogether from what we already know, we shall write with more ease and freedom, with stronger assurance of conclusions that have become convictions; but our interest in a subject will be less infectious if it has become a little worn for us. The writer as well as the reader needs the stimulus of novelty, and should choose subjects that compel him to do some new thinking, some new studying or reading, for himself. This new studying or reading, it should be remembered, is not to be reproduced simply. The more we do of it the better; but the material that we gather must be digested, reorganized, and made new with our own thought.

Two other considerations especially enter into the choice of a subject, — our own interest, and the appreciative interest we may hope for on the part of our readers. Whether our interest is one that has grown with years, or one that we have just brought to life by recent study, it must be a real present interest. If we have no interest in a theme, and a little study quickens no interest in us, we should discard it; for we shall have nothing to say that is worth reading. On the other hand, study of a subject often develops an interest which we had not thought we had; and before rejecting a subject that does not appear promising we should first make sure that we cannot look for such a kindling of interest.

We should choose our subjects with some reference to our readers. Whatever we write about should be a

matter of present interest to those around us, or capable of arousing an interest; otherwise it will be a waste of time to put our thoughts on paper. "The Pleasure of Adversity," or "The Necessity of Hope," would never — unless in the hands of an Emerson — attract readers; for the subjects are so old and hackneyed that they have no present interest for readers, and the ordinary writer has nothing new or fresh to say which will awaken an interest. Remember then, that, in addition to our own interest in a subject, we should hope to arouse an appreciative interest in others.

1. *Sources of Subjects.* — Fortunately the world is so full of things that interest us that we do not have to repeat other men's thoughts in order to have something to say. Our daily experiences, our everchanging interests, the newspapers and magazines that crowd our tables, continually suggest new topics for discussion and stimulate our thinking. Our different studies, particularly English literature and history, furnish us with many excellent subjects for themes. Nothing could be more helpful to the pupil or more interesting to read than a theme based on some one of Irving's sketches or on one of the *Roger de Coverley* papers. An incident in the school history, such as "The Roman Soldier" or "The Army of the Potomac" would be equally interesting. Whenever a pupil finds something in his studies to interest him and to stimulate his mind, he can feel that he has a suitable subject for a theme.

2. *Definite Subjects.* — In general we should choose

subjects that are definite and specific, rather than those that are abstract and general. Subjects of the latter sort, while seemingly easy, are really much more unsatisfactory and difficult of treatment. They present so many lines of thought that the mind cannot readily take them in; they require, too, a wide range of information and an exact knowledge of the facts from which generalizations may be drawn. It is almost impossible to add anything fresh or original to the discussion of such subjects. They, therefore, offer more difficulties to the writer, and have less interest for the general reader. "Fiction" would be an uninteresting subject, or at least a subject that could be made interesting only by one who had read widely and thought much; it could not be treated properly in the short space of a theme; but George Eliot's greatest novel might be made the subject of an interesting paper by one whose knowledge of the world of books was much less extended. Even this subject, properly treated, would be much too abstract for most of us. A book is rarely a fit subject for themes to be written by high-school pupils; since they have not the requisite critical judgment to treat it properly, and ordinarily make their writing on such a subject mere catalogues of the facts of which the book makes record.

3. *Narrowing the Subject.* — The space that is to be given to a subject will affect somewhat the statement of the subject and title. A essay upon the earth might fill a volume, and leave all but a fraction of the subject

untouched. If by some additional word or phrase of limitation the subject be so narrowed, that the earth is to be considered simply in its astronomical relations as a member of the solar system, much less can be written; and if the subject be further narrowed, so that only the size of the earth in relation to that of other members of the solar system is to be considered, there will be still less to be said. Finally, the subject may be so narrowed that the theme will contain no more than a paragraph.

As we observed above, general subjects do not ordinarily offer much opportunity for the writer. Save for the experienced author who has a mass of facts at his command, and is able to employ these in such fashion as to make his generalization almost concrete, subjects that are tangible, subjects upon which the mind can take firm hold, are best. Certainly we should begin our composition work with such subjects, so training ourselves to habits of sure mastery of whatever we have in hand. It will be best, then, when a subject suggests itself to us, to consider carefully whether it is not too general and vague, whether we may not be more successful if we treat but one of the subjects which it includes. "Manual Training," for instance, would be altogether too large a subject for an ordinary school theme. It may include, however, a number of subjects upon which we could write acceptably. Limiting it with respect to the character of the discussion we may get the "Practical Utility of Manual Training," and further

with respect to place, "The Practical Utility of Manual Training in High Schools," and with respect to those concerned, "The Practical Utility of Manual Training in High Schools for Poor Boys."

14. Selection of Title. — We must distinguish between the general subject and the distinctive title. Evidently the last subject in the preceding paragraph would not do for a title. It is too diffuse and unattractive. The title must be compact yet comprehensive. It must tersely suggest all that we are writing about, and would better not contain more than four or five words. If the title suggests itself along with the prospective subject matter and the manner of treatment, that is well; but often this is not the case, and the title becomes our first care. It should generally be determined before we begin to write, for we are thereby better able to preserve the unity of the theme and to avoid rambling. Besides, it is usually easier to make the theme conform to the title than the title to the theme. We should think first of what we wish to say, — subject, point of view, length of treatment, etc., — and govern ourselves accordingly.

The title should have a very definite relation to what it introduces; it should appeal to the curiosity of the reader, but should not tell too much. "Prohibition does not Prohibit" is very faulty as a title, since it betrays at once the partisanship of the writer; and those whom the article is written to convince will look no further. "Why prohibition does not prohibit" is better, since it

leaves the point of view of the writer uncertain. The use of hackneyed expressions in the title is peculiarly open to objection, since it gives the color of commonplace to the whole production. "Tripping the Light Fantastic Toe" we know to be merely an account of a dancing-party, and it awakens in us no further interest. A title should be brief to catch the attention of the reader, and clear, that he may see quickly the character of the article. "Victorious yet Skunked," a title recently given by a schoolboy to his theme, would hardly suggest that the boy was narrating the incidents of a fox-hunt. A title should attract attention, but when it has too obviously been chosen for that purpose the impression upon the reader is unpleasant. It savors of affectation on the part of the writer. This is the case with a great many of the titles found in the newspapers and cheap works of fiction of the present day, the object being, no doubt, to attract readers by novel or startling headlines. Such devices should be avoided. With the help of a proper title, however, we may hope to get the reader interested in our theme.

EXERCISES.

1. Bring to the class five subjects which you have found of interest to you in the newspapers and the magazines you have recently read. Select from your own observations five subjects suitable for themes. Select a similar list from your school courses. Choose a proper title for each of your subjects. Give your reasons for thinking each title appropriate.

2. Which of the following subjects would be of interest to you, and which would be of general interest? Which of them should you criticise as being too abstract or general?

1. The benefits of gardening.
2. The pleasures of a well-informed mind.
3. Courage.
4. A sunset in the mountains.
5. A Turkish man-of-war.
6. Butterflies.
7. Astrology.
8. A cotton-field.
9. Zoroaster.
10. A Hindoo temple.
11. Oom Paul Kruger.
12. Manual training.
13. "The Man with the Hoe."
14. Culture.
15. Coal-mining.
16. The rubber-tree.
17. General Grant's campaigns in the Civil War.
18. Newspapers.
19. A visit to Washington.
20. The Boston Subway.
21. A day in camp.
22. Yachting.
23. Trout-fishing.
24. The pleasures of bicycle-riding.
25. Our soldiers in Manila.

3. Narrow four of the following themes by making limitations of place, time, kind, either one or all, till they are so far reduced that each may be treated within the compass of a paragraph.

1. Mountains.
2. Clocks.
3. Flowers.
4. Bicycles.
5. Locomotives.
6. Cats.
7. Opportunities.
8. Character.
9. Charities.
10. Pain.
11. Play.
12. Air.
13. Fire.
14. Geysers.
15. Seas.

4. Narrow four of the following subjects so as to make them interesting to four different classes of readers. Narrow at least two of the subjects so that the theme may be interesting to readers for whom the subject as a whole might not be attractive. In each case state to what particular class of readers the theme is intended to appeal, and be prepared to say why it should have interest for readers of that class.

1. Farming.
2. Printing.
3. Sewing.
4. Moonlight.
5. Inventions.
6. The post-office.
7. Elections.
8. The Nile.
9. Our Country.
10. Niagara.
11. Nature.
12. Base-ball.
13. The Milky Way.
14. The Aztecs.

5. Narrow five of the following subjects until you think they are suitable for school themes, and give an appropriate title to each.

1. The Mother Country.
2. Art.
3. Rivers.
4. The Spanish War.
5. Literature.
6. Magazines.
7. Watches.
8. Country Roads.
9. Heroes.
10. Sunrise.
11. The Straits of Dover.
12. The War between the English and the Boers in South Africa.
13. Electricity.
14. Arbitration.
15. Immigration.
16. Public Parks.
17. Politics.
18. Municipal Government.

6. Look over the newspapers and magazines of the day, and select five titles which you think appropriate to the subjects under discussion. What have you to say on this point with regard to the following titles?

TITLE.	SUBJECT IN BRIEF.
1. New York Bites the Dust.	Describing the defeat of the New York base-ball club in a game.
2. Lessons in Liberty.	An account of the preparations for the visit of Cuban teachers to the United States.
3. A Patriot's Mecca.	An account of the celebration of Patriot's Day, April 19, at Concord, Mass.
4. Her Day of Battle.	An account of the same at Lexington.

5. Housing the Poor.	Experiments in securing model dwelling-houses for the poor of London.
6. A Garden of Mercy.	A plea for sending the poor from the crowded cities to the farming-districts, and for the establishment of training-colonies. "Land Experiments," says the author, "is a cold title. To me they (the training-colonies) appear as Gardens of Mercy, where the gardener longs to make as goodly a show of souls as of roses."
7. Forty Years of British Trade.	A history of the development of trade in Great Britain during the last forty years.
8. The Battle of the Centuries.	A discussion whether the year 1900 belongs to the nineteenth or the twentieth century.
9. A Ten Years' War.	An account of the battle with the slums in New York City.
10. Poor People.	A novel, dealing with life in the tenement district in Chicago. This does not mean the slums.
11. We are too much Governed.	"I am asked," says the author, "to express my views of the tendency on the part of the Legislatures of the various States of the Union in the direction of multiplying legislation."

12. The Klondike Stampede.	A history of the Klondike region, and a description of the rush of people to that locality during the gold fever of 1897–1898.
13. "Never Say Die."	A school-boy's account of the work and practice of the school boat-crew on the river.
14. An Actor's Day off.	The experience of an actor who had stopped over a day at Niagara Falls.
15. Chocorua.	A description of Mt. Chocorua by a writer who spent one summer in that vicinity.
16. A Large Bass.	A school-boy's account of a day's bass-fishing in Florida.
17. A Steam Carriage.	A description of an automobile propelled by steam.

7. Suggest suitable titles for the following newspaper paragraphs.

1. The attorney-general for Kansas, on January 16, at Topeka, rendered an opinion to the state superintendent of public instruction, holding that when a public school has been suspended by order of the board of trustees, on account of the presence of a contagious disease in the community, teachers are entitled to full pay under their contracts during such suspension.

2. What sneaks and snobs we are getting to be! A Canadian railroad dignitary is written of by an American newspaper as "having once filled the position of an humble ticket agent." Mark the juxtaposition. The "humble" is attached to the man more than to the position. We never yet found that humility was required in that occupation.

3. The worst of the whole business is, not so much the harm that a single play can do, but the general degradation

of public taste, if not of morals, by exaltations of brute reproductions of the indecent as "art." Between the representations of life and life itself there must always be a distinction.

4. For three consecutive Congressional elections the methods and practices of that district have been investigated by this House, and in both of the preceding instances this body has set its seal of condemnation upon the debauchery thereof.

5. The flour trust has collapsed, from the same cause that sent so many trusts down, over capitalization. As it was written in the Register many months ago, the people who will be hurt first and worst by the trusts will be those who put their money in them.

6. Mamma—Tommy, you must eat every bit of your soup. How many little boys would be thankful to have only half of that big bowlful set before them.

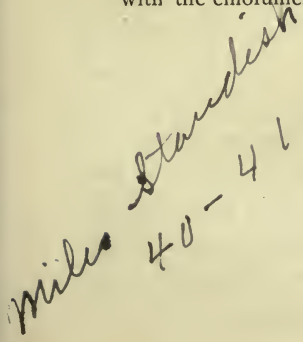
Tommy—So would I.

7. The Dublin city council had an exciting session over a resolution to welcome Queen Victoria formally in her coming visit. It was carried by a narrow majority, and with groans from the spectators.

8. During the past week there have been increasing signs of a rising tide of war sentiments among the French people directed against England, and it is an open secret that the army and navy are being put on a war footing.

9. The British newspapers very generally applaud Salisbury's rejection of the peace proposal.

10. In both Senate and House bills have been introduced giving the senior major-general of the army, while commanding the army, the rank of lieutenant-general, together with the emoluments of that rank.



CHAPTER II.

THE THEME (*continued*).

15. Material for the Theme. — Before the work of composition is begun, material for the theme should be gathered and considered carefully. Every sentence should be planned with the thought of the conclusion for which the whole is written. A great genius may dash off his lines without premeditation, trusting to inspiration for the working out of a well-rounded design, but the majority of us cannot do this. In general, lack of design is a very serious hindrance to the pleasure as well as to the comprehension of the reader. We should get our material, and have it arranged in our minds, before we begin to write. But it is sometimes difficult to know where we shall get this material. We may have our subject, even our title, well in mind; but the next step is not always an easy one. Let us consider, then, whence our material is to come.

The great source of material is our own experience and observation. Having chosen his subject, the pupil should keep his eyes open continually for hints and suggestions. He will be surprised to find how many things that he sees or hears or reads have a bearing on what he has been thinking about. If at frequent intervals he

brings his mind back to it the subject will grow in his thought, trains of mental association and of memory will be set in motion, and almost unconsciously he will come to have a clearly outlined understanding of what he wishes to say. Of course not everything that comes under our observation is available, and not everything available shows its true character at a glance; we may have to look a long time to see anything that has not already been seen and reported many times. The success of Dickens was undoubtedly due in great measure to the fact that he had been a reporter, and acquired the habit of observing minutely the manners, movements, and surroundings of the characters which he has portrayed with such consummate skill. Read Washington Irving's description of Sleepy Hollow, and you see at once that it is no fancy of Irving's imagination, but a real valley which Irving had visited, and which had made deep impression upon his mind. In Nathaniel Hawthorne's "Note Book" may be found the following record, showing how he was continually jotting down minute observations for future use:[1]

> "October 25. A walk yesterday through Dark Lane and home through the village of Danvers. Landscape now wholly autumnal. Saw an elderly man laden with two dry, yellow, rustling bundles of Indian cornstalks, a good personification of Autumn. Another man hoeing up potatoes. Rows of white cabbages lay ripening. Fields of dry Indian corn. The grass has still considerable greenness. Wild-rose bushes devoid of leaves, with their

[1] Quoted from Newcomer's "Elements of Rhetoric."

deep, bright red seed-vessels. Meeting-house in Danvers seen at a distance, with the sun shining through the windows of its belfry," and so on.

Such is the importance of close observation and personal experience.

We may find material also in the observations and experiences of others. We should cultivate the habit of consulting books, of getting something besides pleasure out of magazines and papers. We know from Macaulay's journal that he spent eighteen months in acquainting himself with the reign of William III., that he might be able to write his History. He visited Holland, Belgium, Scotland, Ireland, France; he ransacked the Dutch archives and the French archives; he turned over thousands of pamphlets, and explored the British Museum and the great libraries of England, for his material. Go into the Boston Public Library any day, and you will see men from all parts of the country poring over books and manuscripts for information upon subjects which they intend to discuss.

Learn to use indexes, such as Poole's "Index to Periodical Literature," and the American Library Association's "Index to General Literature," that you may the more readily find out what has been written on a given subject. If you wish to know about Dr. Johnson, and have no book or magazine article dealing with him, perhaps the index to a life of Goldsmith or some other contemporary will help you. A chance allusion to the subject is better than no information at all; it

may suggest another view of the matter, or may show that your researches have been too narrow and one-sided. We should guard carefully against any such fault. Our readers will hardly appreciate the real force of our conclusions, and the grounds for them, if we leave them with the feeling that our showing is not a fair one. If a recent paper or magazine has suggested our subject, we have to guard especially against the danger of one-sided treatment. If we are writing upon "The United States and the Philippines," and wish for facts in support of our opinions, we must consult the more serious magazines and reviews instead of relying upon the doubtful statements of partisan newspapers.

16. **Organizing the Theme.** — Gathering material and gathering an abundance of it is the first step in prepara tion for our writing. We shall next need to choose from the mass of things which we have found those particularly suited to our purpose, and reject the rest. When we have done this we may make an outline. Some preliminary outline is essential to the writing of a good theme. From it the theme is built up. This outline may consist of little more than the ideas which we have acquired in the way of reading and observation. We may simply put down these ideas, and then arrange them in proper sequence and under proper headings, so as to secure unity and symmetry in our work. In this way we get a mental grasp of our subject. Let us suppose, for instance, that we wish to describe a New England village that we have visited. With note-book

in hand we put down our impressions somewhat as follows :

THE LITTLE VILLAGE OF A.

Arrived at the little railroad station. Saw a number of curious looking people gathered there. Strange forms of conveyance. A bright, sunny day. A beautiful spot. A river flowing through the valley. Road bordered with trees. Green fields stretching away in the distance. Fields of grain. Gardens. Farm-houses here and there. Mountains in the distance. Approach to village. Main streets. Tall elms. One or two stores. Post-office. Church. School. A hotel. A number of loafers around. A small factory on the river. People mostly farmers, pleasant, talkative, always busy. Some work in factory. Stayed at a large farm-house. Numerous walks. Beautiful paths. A lake. Falls. Good fishing. Historical associations. Traditions. Feelings wakened by the visit.

We have written down our notes at random, as they happened to come to us ; but on examination we shall see that we can improve this outline by omitting some of the trivial and unimportant notes, and by grouping and rearranging what remain. Thereby the outline will be made more systematic, and the theme more orderly and symmetrical. The revised outline will be somewhat as follows :

1. Beginning. 1. Arrival. 2. Railroad station. 3. People around. 4. A sunny day. 5. My first impressions.
2. Natural features. 1. A river flowing through the valley. 2. Green fields stretching away. 3. Cultivated land. 4. Large tracts of woodland. 5. A lake. 6. Mountains all around in the distance.
3. Artificial features. 1. Prosperous-looking farms.

2. Stores. 3, A country church. 4. A small district school. 5. The hotel. 6. The factory.

4. People. 1. Farmers. 2. Workmen in the factory. 3. Character of the people, — pleasant, courteous, busy. Peculiarities.

5. Places of interest. 1. The lake. 2. Fishing, 3. The falls. 4. Beautiful paths through the woods.

6. Historical associations. 1. Indians. 2. A Revolutionary War incident. 3. A tradition.

7. Conclusion. Feelings awakened by my visit.

Of course the outline may be still further systematized if desired.

17. Development of the Theme. — When we have decided on our subject and our title, secured our material, and thought out in a general way our conclusions, we have still to consider various points in connection with the theme, such as how to begin, the order and the length of treatment, the proportion of parts, and how to end it. Most of these considerations can be answered as we acquire experience in writing, but a few of the more elementary matters may be treated here.

1. *The Beginning.* — How to begin is one of the most perplexing questions that confront the pupil in his theme writing. He may have his material well in mind, but he cannot think of a good way to begin ; everything seems awkward or abrupt. Whence shall come the first words? They must develop from something in the mind of the reader, and lead to what is to come. When we once get started it is easy to go on, for one thing suggests another. But how shall we start? Let us consider for a moment what purpose our beginning is to

serve, Plainly its first purpose is to get the reader's attention; then it must interest him, and create a favorable impression in his mind; and lastly it must give him to understand what we intend to write about. We should, then, begin with something fresh and interesting; and this should prepare the way for a brief statement of the subject. Sometimes a short anecdote or an apt quotation will answer the purpose; again, we may begin with some brief assertion that will strike the reader with surprise or pleasure, or arouse his curiosity. The use of the first personal pronoun is often effective, as it invites familiarity and confidence. On simple topics we may begin a theme as we should begin a conversation with a friend. If we have spent an enjoyable day at the seashore, and wish to tell a friend about it, we do not hesitate for a way to begin. We say naturally, "I spent a most delightful day at the seashore yesterday;" and then we proceed to tell him all the particulars. We may do the same in our writing, although, of course, in a somewhat more formal way. Look over Irving's "Sketch-Book," or some similar work, and note how the author begins his different sketches. In a recent magazine article on "Railroading as a Profession," the author begins as follows:

> "Ever since the Civil War, railroading as a career has probably been more attractive to the bold and enterprising youth of America than any other occupation."

An article in the "Atlantic Monthly," entitled "A Girl of Sixteen at Brook Farm," begins thus:

"Of all the memorable company whom I found seated at the tea table when I arrived at Brook Farm, a few weeks after its opening, not one is now alive."

In general, the pupil will find little difficulty in beginning, if he keeps in mind what he wishes to accomplish, and does it as briefly and simply as is consistent with what he has to say.

2. *The Ending.* — Somewhat less perplexing is the question, how to end the theme. Every teacher has doubtless listened to the despairing cry of the pupil who has written all he has to say upon his subject, but cannot think of a suitable way to end his theme; there is an indefinite something in his mind which he would like to say to bring his work to a fitting close, but he cannot frame it in words. As in the case of the beginning, the difficulty will be easily solved if the pupil will keep in mind what he wishes to accomplish in the ending. If we were to analyze the indefinite something in the pupil's thought, we should probably find that it is a desire to impress more firmly on the reader the important points that have been made, and to round out gracefully his theme, so as to produce a finished whole. This is the purpose of an ending; and this purpose can be accomplished best by a brief summary of the several points, which will present them in one view to the mind of the reader. If the theme is a simple narrative, a simple, happy turn of expression, when interest in the subject is closed, will suffice for an ending. (Introduction and Conclusion will be treated more fully in Part III.)

3. *The Body of the Writing.* — Having now outlined our plan of work, it only remains for us to develop the topics with the material at our command; that is, to write out a complete and connected draft. In our early writing this may need a great deal of revision, but as soon as possible we should train ourselves to make the first draft as nearly what we would have it as possible. In particular we must be careful to make the first writing of the desired length and of the proper proportions. Once written the form of our composition is in a degree fixed, and later revision will not wholly correct faults.

4. *The Theme, an Organic Whole.* We are now in a position to see that a theme is not a mere collection of material on a given subject, but an *organized whole*, made up of parts, having a close relation to one another, being mutually dependent on one another, and arranged in logical sequence. The whole theme, in fact, is one in thought and purpose, a unit, made up of smaller units, and these, in turn, of smaller units, which are developed on the same general lines, and in turn contribute to the unity and symmetry of the whole.

EXERCISES.

1. Let the pupils study the following beginnings taken from some of the magazines of the day, and say if they conform to his ideas of a good beginning, if they are attractive, if they serve their purpose, etc.

1, TITLE: "The Little Tricks of Smuggling."
Beginning: "Successful smuggling at the port of New York may be classed as one of the polite forms of crime."

2. TITLE: "The Respectable Wolf."
Beginning: "'There is nothing good in the wolf. He has a base look, a savage aspect, a terrible voice, an insupportable smell, a nature brutal and ferocious, a body so foul that no animal or reptile will touch it.' So says Buffon, in a characterization well nigh as savage as the nature of the beast characterized."

3. TITLE: "The Cuckoo Clock." A Story.
Beginning: "No one, not even his wife, could deny that Mr. Bates was the meekest of men. All his married life he had submitted to the superiority of his wife, and when his daughters grew up, to theirs also — a superiority which he invariably acknowledged."

4. TITLE: "The Place of French Literature."
Beginning: "The preëminence of French literature over its rivals has been complacently taken for granted by most Frenchmen."

5. TITLE: "The Unofficial Government of Cities."
Beginning: "There is probably no subject to which, during the last few years, the attention of public-spirited Americans has been more carefully directed than to that of municipal government."

2. Let the pupil look over the periodicals at hand, note the beginnings and the endings of some of the articles, and bring to the class two of each which especially please him. Let him tell what he sees in them that makes them suitable for their purpose.

NOTE. — The teacher should have a number of the popular magazines and periodicals in the class-room for distribution among the pupils.

3. Let the pupil read one or two of the lighter articles in the magazines, note down the important points, and make a topical outline for each article. (Irving's "Sketch-Book" furnishes excellent material for such an exercise.)

4. From the list of books which you have recently read, either in or out of school, bring to the class five subjects upon any one of which you could write a theme. Look over the daily newspapers carefully, and from the

topics under discussion select five which seem to you suitable for themes.

5. Look up material on three of the following subjects, using an encyclopedia only as a last resort; bring in your notes on paper, and tell the source of each jotting.

1. The Invention of the Steam Engine.
2. David Harum and Mrs. Cullom in *David Harum*.
3. The Cape to Cairo Railroad.
4. The Story of Chevalier Bayard.
5. Electric Railroads.
6. The Story of Orpheus.
7. A Cyclone at Sea.
8. The Boston Library.
9. The City of Manila.
10. The Gulf Stream.
11. The Government of the Boers.
12. The Movements of the Glaciers.
13. The Making of Pottery.
14. The Colony of Porto Rico.
15. General Gordon in Egypt.
16. The Coal Supply of the World.

6. Make notes about something which particularly interests you, if possible giving the results of your own experience and observation, for instance, the use of the camera. Develop a theme from the notes you have made.

7. Which of the following subjects, as it seems to you, would require a treatment of no more than two hundred words? Which, five hundred? Which would require more? Justify your decision in each case.

1. Military Drill in Public Schools.
2. A Day's Outing on the Bicycle.
3. The Burning of a House.
4. A Game of Baseball.
5. Duck-Shooting.
6. A School Incident.
7. A Native Flower.
8. The Boston Subway.
9. Rapid Transit in Great Cities.
10. The Pleasures of Bicycle-Riding.
11. Yachting.
12. A Home Phonograph.
13. An Electric-Car Ride.
14. My Native Town.
15. A Bachelor's Room.
16. The Appearance of Ichabod Crane.
17. A Native Tree.
18. The Evils of Immigration.
19. The Advantages of an Education.
20. A Fishing-Trip.
21. A Ramble through the Parks.

22. A Description of the Shakespeare House.
23. A Rainy Day.
24. A Haunted House.
25. Stamp-Collecting.
26. Maple-Sugar Making.
27. The Books we Read.
28. The Development of School Athletics.
29. The Disastrous Effects of War at the Present Day.
30. Improvements in Firearms.
31. Boston, a Literary Center.
32. The Advantages to a Town of a Good Library.
33. A Knowing Cat.
34. An Intelligent Dog.
35. A Yachting Incident.
36. Rip Van Winkle's Twenty Years' Sleep.
37. General Grant's Campaigns.
38. Sights from my Window.
39. A Good Dinner.
40. The Paris Exposition.
41. A Day at the County Fair.
42. Improvements in Locomotion.
43. The Automobile.
44. How to Sail a Boat.
45. The Choice of an Occupation.
46. The Coming Baseball Season.
47. A Fox Hunt.
48. The Woodpecker.
49. The Use of the Flashlight in Photography.
50. The Life of an Actor.
51. How to Raise Strawberries.
52. Should Capital Punishment be Abolished?
53. A Week on a Pilot Boat.
54. The Printing of a Newspaper.
55. The Coming of Spring.
56. The Department Stores.
57. At the Lunch Counter.
58. The Influence of the Modern Newspaper.
59. Gathering Wild Flowers.
60. An Eccentric Character.
61. An American Soldier in the Philippines.
62. Fishing through the Ice.
63. Home Life of the Boers.
64. The Art of Trout-Fishing.
65. Mt. Chocorua.
66. The Legend of the Holy Grail.
67. A Beautiful Sunrise.
68. An Autumn Day in the Country.
69. The Old-fashioned Stage-coach.
70. The Justice of Strikes.
71. A Model Farm.
72. A Walk through a Shoe-Factory.
73. Good Roads.
74. The Passing of the American Indian.
75. A Thunder Shower.

8. Look over carefully some of the compositions given in the appendix, and comment on the choice of material, plan, beginning, ending, etc.

CHAPTER III.

THE PARAGRAPH.

18. What the Paragraph Is. — If we look at the printed page of any book we notice that usually it is not solid, but is broken once or twice into what we call paragraphs. These paragraphs are not arbitrary devices adopted to catch the reader's eye. They have a much greater significance. Let us see, then, what the paragraph is, and why the printed page should be broken by paragraph divisions. If we turn for a moment to the two outlines of *The Little Village of A*, in the preceding chapter, we see that the second outline differs from the first in this respect, that certain ideas that were related to one another have been grouped under heads or topics, and that each topic is expressive of the ideas in its group. So our thoughts upon any matter, if developed at any length, break up naturally into groups of kindred ideas. If they do not our thinking is not clear-cut and logical. These groups seem to be natural divisions of the subject. Now, if the ideas of the several groups be developed into sentences, each sentence-group will constitute a paragraph. We may define a paragraph, then, as *a group of sentences in which a single topic is developed.*

Let us take some theme, and see how the ideas which we are to present in it group themselves. We will describe an old mill, and make such arrangement of the details as will form fitting paragraphs. Arranging these details as they suggest themselves to us, without regard to order or grouping, we will afterwards see how they are related to each other, and group them for paragraphs according to these relations.

1. The mill-wheel. 2. The belts and whirring wheels. 3. The dam. 4. The mill itself. 5. Shape of the mill. 6. The mill-pond. 7. The dusty miller. 8. Size of the mill. 9. The wagons of the farmers bringing grain. 10. Situation of the mill. 11. The background of trees and hills.

Glancing over these items, we see at once that if the subject should be treated in the order in which the details are here given the description would be broken and incoherent, and the whole impression would be indistinct. Attempting to bring together those things which have some relation, we may unite them in paragraphs in some such fashion as follows:

First	paragraph	to	include	10, 11, and 9.
Second	"	"	"	6, 3, and 1.
Third	"	"	"	4, 5, and 8.
Fourth	"	"	"	7, and 2.

Each paragraph now includes items which we can hold together mentally, and forms a picture which is, for our purposes, complete. We shall not find it easy to think in groups of related ideas at first; but by being careful continually to have the purpose of each para-

graph thought out before we begin writing upon it, we shall come to divide our subjects naturally into paragraphs. If that division is not made in the first writing, it will be found difficult or impossible to make it afterwards without rearrangement and re-writing. That the reader may not pass over the break from paragraph to paragraph the first line of each should be indented an inch more than the other lines. On the printed page or in typewritten manuscript the indentation is less, because the uniformity of print makes a slight indentation sufficiently noticeable.

19. **The Importance of Paragraphs.** — From what has been said in the preceding section, we see that a paragraph is a natural and necessary division of the subject, containing a complete discussion of a particular topic, and that the several paragraphs enable the writer to develop his theme logically. They are quite as significant to the reader. They show him the divisions of the subject which the writer wishes to make, and each conveys a sense of something complete. We see further that the paragraph has a double relation. It is a division of a larger topic, a dependent member of the whole composition, logically connected with the other members; and it is a complete whole in itself, a miniature composition, in which the several sentences are linked together, each sentence fulfilling the function apportioned to it. It is the latter relation with which we are now concerned. Let us, then, consider a paragraph for a moment, and see how the sentences com-

posing it are linked together by a natural relation of one sentence to another and to the whole.

1. Once on the brink of the crater, we obtained a perfect view of this wonderful cavity in the mountain side. 2. It is one of the main features of the southwestern face of St. Elias. 3. It begins on the right in the splendid jagged *arête* leading up to a peak, which from another point appears as a spur of the mountain. 4. At the foot of this peak begins the upper rim of the crater, which descends gradually to the left in the shape of a spiral curve. 5. In its entire length it is frosted with a layer of snow over fifty feet thick; the effect of this is very striking. 6. The walls of the crater are composed of steep, bare rock, the surface of which is furrowed and stratified in a most wonderful manner. 7. The interior is filled with snow; its outlet is to the westward, where it feeds a large glacier. 8. There is good reason to believe that this amphitheater is of volcanic origin. 9. Several specimens of rock which were brought down seem to support this theory, while later in the day a cone was passed resembling in shape and general appearance those seen in the crater of Kilauea, on the island of Hawaii.

From sentence 1 to sentence 7 inclusive the paragraph is concerned with the description of the crater, each sentence adding definiteness to the picture, and having a close connection with the sentence preceding it. Sentences 8 and 9, dealing with the formation, could come only after the description, since it is the appearance of the crater that leads to this as a conclusion. There are but these two divisions of thought in the paragraph, which may be outlined as follows: —

The Crater.
1. Description.
   a. Position.
   b. The snow.
   c. The walls.
   d. Outline.
2. Formation.
   a. Probably volcanic.
   b. Character of the rock.

Observe that the paragraph is a complete whole, the descriptions and the conclusions as to the formation of the crater being but different phases of the mental effect of the sight of the crater. This should be true of every paragraph. It is normally the unit of thought which first presents itself to the mind of the writer as he mentally outlines a composition before putting pen to paper. Certain things must be said before the reader is prepared for certain other things; and these various matters should arrange themselves in the mind of the writer in a definite order, each separate phase of the subject as it is to be treated forming a paragraph, a unit in itself. A composition in which each paragraph is complete and contains nothing extraneous in thought, mood, or manner, gives to the reader the sense of logical, clear-cut, orderly arrangement which is essential to his satisfaction and interest.

20. **The Length of Paragraphs.** — The length of the paragraph must be determined primarily by the amount of detail that goes to form the one connected whole. A paragraph may consist of but one sentence, and how long it may be without becoming disjointed and awk-

ward in effect the writer must determine in each individual case; but, in general, paragraphs extending over several pages are too long. When the subject is a complex one, dealing with abstract thought or with historical or scientific generalizations, the groups of related ideas may necessarily be large; but, while this will increase the difficulty of making distinctions between them, such distinctions must be made with greater care. If the completed composition is to maintain the same tone throughout, the paragraphs should not vary greatly in length. In rapid narration the paragraphs will generally be short, since the story does not dwell long upon the separate incidents. In effect, then, long paragraphs have weight and dignity when the subject matter composing them is properly connected in thought, and short paragraphs have movement and vivacity. Occasionally, for the sake of emphasis, sentences that are connected in thought, and might form one paragraph, are broken up into several paragraphs. So it is in the following, in which both sentences beginning "Lady Standish" are put in paragraphs by themselves for emphasis.

> There was the bishop, the Bishop of Bath and Wells! That reverend prelate had shown her much kindness and attention. He would know how to interfere in such a crisis. He was a man of authority. Between them could they not force the peace at Hammer's Fields, and could not Sir Jasper be saved in spite of himself, were it by delivering him into the hands of the law?
>
> Lady Standish flew into her room and called the sniffing Megrim.
>
> "Paper and ink," cried she, "and get you ready to run on a message. 'Tis a matter of life and death."

"My Lady," said Megrim, primly, "I will serve your Ladyship in all things that are right; but I hope I know my duty to my Creator; and stoop to connive at irregularities, my Lady, I won't and never will." She had been ready to condemn her master overnight, but the talk in the servants' hall had, as she had expressed it, "opened her eyes." And what woman is not ready to judge her sister woman — above all, what maid to condemn her mistress?

Lady Standish stared.

"What means this?" said she. "You shall do as I bid you, Mistress Megrim. How dare you!" cried Lady Standish, with a sudden flash of comprehension. "Why, woman, my letter is to the bishop!"

"Oh," quoth Mistress Megrim, still with reserve, yet condescending to approval, "that is another matter. Shall I," she sniffed, "be stricter than becomes a Christian? Shall I refuse aid to the bruised sinner or to the smoking lamp whose conscience is awakened? May his Lordship be a tower of strength to your Ladyship along the rocky paths of penitence — amen!"[1]

Direct quotations are usually put in paragraphs by themselves, though sometimes the quotation is so much a part of the context that it is included with it. In the following observe that the first sentence in paragraph 2 implies what the quotation following it expresses more definitely, and the two are therefore too closely connected to be put in separate paragraphs. The first sentence of paragraph 3 bears the same relation to the quotations following it, and they are therefore paragraphed together.

"And you," he said, "you pretended because you thought it was best for me."

[1] "The Bath Comedy," by Egerton Castle.

She nodded. "And we saw through each other all the time," she said.

"Grizel, has it passed away altogether now?" Her grip upon his hand did not tighten in the least. "Yes," she could say honestly, "it has altogether passed away."

"And you have no fear?"

"No, none."

It was his great reward for all that he had done for Grizel.

"I know what you are thinking of," she said, when he did not speak. "You are thinking of the haunted little girl you rescued seven years ago."[1]

21. The Topic-Sentence. — We have defined a paragraph as a group of sentences in which a single topic is developed. This topic is usually announced in some one or two sentences which are called *topic-sentences*. These topic-sentences may be considered as having two specific uses: they make known to the reader the subject-matter of the paragraph, and they hold the writer to the discussion of the matter with which the paragraph is concerned. A topic-sentence is usually, though not necessarily, short, and may come anywhere in the paragraph, though ordinarily it occurs at the beginning. When there are two topic-sentences they are rarely separated; but if they are, one will usually be found at the beginning and the other at the end of the paragraph. Sometimes there is no clear topic-sentence, especially in narrative and descriptive writing, in which case the first sentence will give a clew to what follows, or the topic must be inferred from all the sentences. The use of the topic-sentence may be seen in the following paragraphs.

[1] "Tommy and Grizel," by J. M. Barrie, in *Scribner's Magazine*.

Study carefully its relation to the paragraph, and be prepared to say whether or not these paragraphs show any digression from their themes as announced in the topic-sentences, pointing out such digression, if any.

To be strong-backed and neat-bound is the desideratum of a volume. Magnificence comes after. This, when it can be afforded, is not to be lavished upon all kinds of books indiscriminately. I would not dress a set of Magazines, for instance, in full suit. The dishabille or half-binding (with russia backs ever) is our costume. A Shakespeare, or a Milton (unless the first editions), it were mere foppery to trick out in gay apparel. The possession of them confers no distinction. The exterior of them (the things themselves being so common), strange to say, raises no sweet emotions, no tickling sense of property in the owner. Thomson's Seasons, again, looks best, (I maintain it) a little torn and dog's-eared. How beautiful to a genuine lover of reading are the sullied leaves, and worn-out appearance, nay the very odor (beyond russia), if we would not forget kind feelings in fastidiousness, of an old "Circulating Library," Tom Jones, or Vicar of Wakefield! How they speak of the thousand thumbs that have turned over their pages with delight! — of the lone sempstress, whom they may have cheered (milliner, or harder-working mantua-maker) after her long day's needle-toil, running far into midnight, when she has snatched an hour, ill spared from sleep, to steep her cares, as in some Lethean cup, in spelling out their enchanting contents! Who would have them a whit less soiled? What better condition could we desire to see them in? CHARLES LAMB: *Essays of Elia.*

Let us dwell upon this contrast for a few minutes. All the sunshine appears to have been on your side and all the shadow on his. Born of highly cultivated parents, in the highest rank in England under royalty, you have lived from the beginning amongst the most official aids to

culture, and Nature has so endowed you that, instead of becoming indifferent to these things from familiarity, you have learned to value them more and more in every successive year. *The plainest statement of your advantages would sound like an extract from one of Disraeli's novels.* Your father's principal castle is situated amongst the finest scenery in Britain, and his palace in London is filled with masterpieces of art. Wherever you have lived you have been surrounded by good literature and cultivated friends. Your health is steadily robust, you can travel wherever you choose, and all the benefits of all the capitals of Europe belong to you as much as to their own citizens. In all these gifts and opportunities there is but one evil — the bewilderment of their multiplicity. P. G. HAMERTON: *The Intellectual Life.*

"My instinct would certainly be to fight, whether fighting were of any use or not. But the propriety of fighting in such a case is a very nice question of judgment. So long as there is anything to fight for, no matter how hopeless the odds, a gentleman should go to the front — but no longer. The question must be to decide the precise point at which the position becomes untenable. So long as France makes our quarrel hers, every man should give his personal assistance to the cause; but it is absurd to suppose that if we were left alone, a handful of Romans against a great power, we could do more, or should do more, than make a formal show of resistance. *It has been a rule in all ages that the general, however brave, who sacrifices the lives of his soldiers in a perfectly hopeless resistance, rather than accept the terms of an honorable capitulation, is guilty of a military crime.* F. MARION CRAWFORD: *Saracinesca.*

The propositions of William were framed with a punctilious fairness, such as might have been expected rather from a disinterested umpire pronouncing an award than from a chivalrous prince dictating to a helpless enemy.

No fault could be found with them by the partisans of the king. But among the Whigs there was much murmuring. They wanted no reconciliation with the tyrant. They thought themselves absolved from all allegiance to him. They were not disposed to recognize the authority of a parliament convoked by his writ. They were averse to an armistice; and they could not conceive why, if there was to be an armistice, it should be an armistice on equal terms. By all the laws of war the stronger party had a right to take advantage of his strength; and what was there in the character of James to justify any extraordinary indulgence? Those who reasoned thus little knew from how elevated a point of view, and with how discerning an eye, the leader whom they censured contemplated the whole situation of England and Europe. They were eager to ruin James, and would therefore have refused to treat with him on any conditions, or have imposed on him conditions insupportably hard. *To the success of William's vast and profound scheme of policy it was necessary that James should ruin himself by rejecting conditions ostentatiously liberal. The event proved the wisdom of the course which the majority of Englishmen at Hungerford were inclined to condemn.* T. B. MACAULAY: *History of England.*

Even the invention of railroads has produced the unforeseen result of a return in the direction of barbarism. If there is one thing that distinguishes civilization, it is fixity of residence; and it is essential to the tranquil following of serious intellectual purposes that the student should remain for many months of the year in his own library or laboratory, surrounded by all his instruments of culture. But there are people of the highest rank in the England of to-day whose existence is as much nomadic as that of Red Indians in the reserved territories of North America. You cannot ascertain their whereabouts without consulting the most recent newspaper. Their life may be quite accurately described as a return, on a scale of unprecedented splendor and comfort, to the life of tribes in that

stage of human development which is known as the period of the chase. They migrate from one hunting-ground to another as the diminution of the game impels them. Their residences, vast and substantial as they are, serve only as tents and wigwams. *The existence of a monk in the cloister, of a prisoner in a fortress, is more favorable to the intellect than theirs.* P. G. HAMERTON: *The Intellectual Life.*

EXERCISES.

1. Define a paragraph. Give reasons for your definition. Why are paragraphs important? What do they signify to the reader? How are they helpful to the writer?

2. In the following outlines find the natural divisions of the subject, and arrange the ideas in paragraph groups under appropriate topics.

1. The Newspaper of To-day. One of the many advantages of printing. Country where the newspaper was first printed. A branch of the periodical press. Feeling that gave it birth. The province of the newspaper to-day. Date of the first newspaper. Introduction into the United States. Influence upon the people. What has contributed to its circulation. Origin of the first newspaper. Process of printing a modern newspaper. The setting of the type by machinery. Electrotyping. The cylinder press. The circulation of a large paper. Contributions to freedom, justice, education. Influence on literary taste. Abuse of influence. Influence on civilization. Advantages to advertisers, merchants, readers. Duty of citizens with regard to newspapers.

2. The Benefits of Travel. Broadens the mind. Gives many useful ideas. Objects of travel. Means of making important discoveries. Travel more common now than formerly. Promotes general intercourse. Is a means of education. It acquaints us with the manners and customs of others. Affords pleasant recollections and instruction. Makes one contented. Is a source of pleasure. A means of transacting business. It makes an agreeable change.

3. Life of Washington Irving. Early home. His parentage. Beginning of his literary career. Third voyage to Europe, when and why? Date and place of birth. His

journey through the West. His law studies. Character. First literary work. Second voyage to Europe. Schooling. His last book. Vacation rambles. His different publications. Home influences. Editor of a magazine. First voyage to Europe. Death and burial. Public offices. Impressions of him from what we read.

3. Make outlines showing the divisions of thought in six of these subjects. Gather material on four of these subjects, and arrange it in paragraph groups under appropriate topics. Justify your arrangement, showing why you group your ideas as you do. Assume that the divisions you are making are for a theme of three hundred or four hundred words.

1. Michael Angelo.
2. An amateur photographer.
3. The French Academy.
4. How a hailstone is formed.
5. The Chicago fire.
6. The method of securing a patent.
7. The Siege of Troy.
8. Twenty miles on a bicycle.
9. A Florida river.
10. Building a railroad in China.
11. King Alfred and the cakes.
12. The college boat-race.
13. How a caucus is conducted.
14. Old Ironsides.
15. Roman writing materials.
16. Feudalism.
17. The Reign of Terror.
18. A sky-scraper.
19. Flying-fish.
20. A Klondike experience.
21. An Indian war-dance.
22. An orange grove.
23. The delta of the Mississippi.
24. How the President of the United States is elected.
25. The colonies of the United States.
26. Municipal government in the United States.
27. A summer on a farm.

4. Have the following selections been properly paragraphed? Make any changes you think proper, and give reasons.

SIR ROGER IN LONDON.

1. I was this morning surprised with a great knocking at the door, when my landlady's daughter came up to me, and told me that there was a man below desired to speak with me. Upon my asking her who it was, she told me it was a very grave, elderly person, but that she did not know his name.

I immediately went down to him, and found him to be the coachman of my worthy friend Sir Roger de Coverley. He told me that his master came to town last night, and would be glad to take a turn with me in Gray's Inn walks.

As I was wondering in myself what had brought Sir Roger to town, not having lately received any letter from him, he told me that his master was come up to get a sight of Prince Eugene, and that he desired I would immediately meet him.

I was not a little pleased with the curiosity of the old knight, though I did not much wonder at it, having heard him say more than once in private discourse, that he looked on Prince Eugenio (for so the knight always calls him) to be a greater man than Scanderbeg. I was no sooner come into Gray's Inn walks, but I heard my friend upon the terrace hemming twice or thrice to himself with great vigor, for he loves to clear his pipes in good air (to make use of his own phrase), and is not a little pleased with any one who takes notice of the strength which he still exerts in his morning hems.

SQUIRE BULL.

2. John Bull was a choleric old fellow, who held a good manor in the middle of a great mill-pond, which, by reason of its being quite surrounded by water, was generally called "Bullock Island."

Bull was an ingenious man; an exceedingly good blacksmith, a dexterous cutter, and a notable weaver besides. He was, in fact, a sort of Jack-at-all-trades, and good at each.

In addition to these, he was a hearty fellow, a jolly companion, and passably honest, as the times go.

But what tarnished all these qualities, was an exceedingly quarrelsome, overbearing disposition, which was always getting him into some scrape or other.

The truth is, he never heard of a quarrel going on among his neighbors, but his fingers itched to take a part in it; so he was hardly ever seen without a broken head, a black eye, or a bloody nose.

Such was Squire Bull, as he was commonly called by his neighbors — one of those odd, testy, grumbling, boasting old codgers, that never get credit for what they are, because they are always pretending to be what they are not.

The squire was as tight a hand to deal with indoors as out; sometimes treating his family as if they were not the same flesh and blood, when they happened to differ with him in certain matters.

SUMMER RAIN.

3. Men begin to look at the signs of the weather. It is long since much rain fell.

The ground is a little dry, and the road is a good deal dusty. The garden bakes.

Transplanted trees are thirsty. Wheels are shrinking and tires are looking dangerous.

Men speculate on the clouds; they begin to calculate how long it will be, if no rain falls, before the potatoes will suffer; the oats, the corn, the grass, — everything.

Rain, rain, rain! All day, all night, steady raining. Will it never stop?

The hay is out and spoiling. The rain washes the garden. The ground is full. All things have drunk their fill.

The springs revive, the meadows are wet; the rivers run discolored with soil from every hill. Smoking cattle reek under the sheds.

Hens, and fowl in general, shelter and plume. The sky is leaden. The clouds are full yet. The long fleece covers the mountains.

The hills are capped in white. The air is full of moisture.

5. What determines the length of a paragraph? Where should you expect to find long and where short paragraphs? Find examples from the magazines at hand to justify your opinions. Bring to the class several consecutive paragraphs from three or four books or magazine articles, and account for the length of the paragraphs, making any criticism on the paragraphing that you think necessary.

Make proper paragraph-divisions of the following selections:

THE PLAGUE IN LONDON.

1. During the winter of 1664, it had been whispered about that a number of people had died, in some of the unwholesome suburbs around London, of the disease called the Plague. News was not published then, as now, and some people believed these rumors, and some disbelieved them, and they

were soon forgotten. But in the month of May, 1665, it began to be said all over the town that the disease had burst out with great violence in St. Giles's, and that the people were dying in great numbers. The roads out of London were choked up by people endeavoring to escape from the infected city, and large sums were paid for any kind of conveyance. The disease soon spread so fast that it was necessary to shut up the houses in which the sick people were, and to cut them off from communication with the living. The door of every one of these houses was marked with a red cross, and the words, "Lord, have mercy upon us!" The streets were all deserted, grass grew in the public ways, and there was a dreadful silence in the air.

LETTERS OF RECOMMENDATION.

2. A gentleman once advertised for a boy to assist him in his office, and nearly fifty applied for the place. Out of the whole number he, in a short time, chose one, and sent all the others away. "I should like to know," said a friend, "on what grounds you chose that boy. He had not a single recommendation with him." "You are mistaken," said the gentleman, "he had a great number: he wiped his feet when he came in, and closed the door after him; showing he was orderly and tidy. He gave up his seat instantly to that old man; showing that he was kind and thoughtful. He took off his cap when he came in, and answered my questions promptly and respectfully; showing that he was polite. And he waited quietly for his turn, instead of pushing the others aside; showing that he was modest. Don't you call these things letters of recommendation? I do; and what I can tell about a boy by using my eyes for ten minutes, is worth more than all the fine letters he can bring me."

6. What do you understand by topic-sentences? Of what use are topic-sentences to the reader? To the writer? What ideas would each of the following topic-sentences suggest to you? Write a group of such ideas for each topic-sentence.

1. We had not been out (at sea) many days when a violent storm arose.
2. On the following day we visited the Capitol (at Washington).
3. "During my residence in the country, I used frequently to attend service at the old village church."

4. With the coming of spring the ceremony of house-cleaning begins.

5. The roar of cannon announced that the battle had begun.

7. Taking each of the following subjects write three topic-sentences for as many paragraphs to be developed in regular order. Be prepared to justify the order in which you arrange them, and say to which you would give the fuller treatment.

1. The country fair.
2. Gathering wild flowers.
3. The Old State House in Boston.
4. Government ownership of railroads.
5. A snow blockade.
6. The choice of an occupation.

8. Look over the magazines at hand, and find the topic-sentences in several of the articles. Bring to the class the topic sentences which you have found, together with a brief outline of the ideas grouped under each.

9. Fill in the blank spaces in the following paragraphs with topic-sentences, writing these topic-sentences in the tone and style of the paragraph.

1. ——— Does the substantive which we have turned into an adjective imply time only? Or is there not in the word Christmas a finer and more potent quality which we should do well to preserve, even though we anticipate the Yule-tide or let our thoughts run after it? The real Christmas gift will bear bestowal in March or June or November, though if one can link it with the dearer day, and put, too, a little of the delight of anticipation into some one's life, a delight that is given to us all too charily, why it is so much the better.

2. ——— A carpenter's hammer, in a warm summer's noon, will fret me into more than midsummer madness. But those unconnected, unset sounds are nothing to the measured malice of music. The ear is passive to those single strokes, willingly enduring stripes while it hath no task to con. To music it cannot be passive. It will strive — mine at least will — 'spite of its inaptitude, to thrid the maze, like an unskilled eye painfully poring upon hieroglyphics. I have sat through an Italian opera, till for sheer pain, and inexplicable anguish, I have rushed out into the noisiest places of the quiet streets, to

solace myself with sounds, which I was not able to follow, and get rid of the distracting torment of endless, fruitless, barren, attention! I take refuge in the unpretending assemblage of honest common-life sounds; — and the purgatory of enraged musicians becomes my paradise.

3. Previous to the retirement of Hastings from the head of affairs in Calcutta, certain important changes had taken place in the machinery of the Company's government. The concerns of India had begun to assume such colossal proportions, and had become so mixed up with the honor and welfare of the nation, that the propriety of their administration by a single company, although controlled in a measure by the operation of the Acts of 1772, was a subject of grave consideration. The corruption and greed of the officials had long been a matter for criticism; and from a consideration of the subordinate, the public had been naturally drawn to a contemplation of the principals; so that the status of the Company was pretty freely discussed. ———

CHAPTER IV.

THE PARAGRAPH (*continued*).

22. **The Development of the Paragraph.**— Looking upon the paragraph as the development of a single topic, we may next consider how that development is brought about, its means and manner. Owing to the latitude allowed in paragraph development the subject presents many difficulties. It is a noticeable fact that very few writers make really good paragraphs, and consequently we find in most writing a great lack of logical development. Again, many things must be taken into consideration; for instance, the kind of composition, whether it be narrative, descriptive, expository, or argumentative, likewise the position of the paragraph in the theme. It is impossible in the space at our command to describe all the methods by which a topic is expanded into a paragraph; but we should keep in mind that the main object is to bring out clearly and effectively the idea of the topic, and that to attain this result all the details in the paragraph should be so arranged as to aid in the process. We shall now consider a few of the more common methods of development. These are not to be thought of as arbitrary, but rather as convenient, and

they are chiefly valuable for study and practice in training the mind to orderly thought. They also bring the pupil to a sense of the unity and coherence in good paragraphs, and he will then develop his own accordingly.

23. Development by Repetition.— Since the paragraph must have unity, and unity results from a relation of each part to the topic-sentence, the most obvious development of the topic-sentence will be by repetition. The repetition must, of course, give the thought greater definiteness, make it more emphatic or of larger import, or present it in some new form. This method is effective in exposition where explanation is needed, and in argument where the reader is to be convinced. The following paragraph will illustrate development by repetition: —

> "A good summer storm is a rain of riches. If gold and silver rattled down from the clouds, they would hardly enrich the land so much as soft, long rains. Every drop is silver going to the mint. The roots are machinery, and catching the willing drops, they assay them, refine them, roll them, stamp them, and turn them out coined berries, apples, grains, and grasses! When the heavens send clouds, and they bank up the horizon, be sure they have hidden gold in them."
>
> HENRY WARD BEECHER.

Sentence 1 is the topic sentence to be developed. Sentence 2 presents the idea in a new form and more definitely. Sentence 3 gives still another turn to the idea in sentence 1 and greater definiteness. Sentence 4 carries out the idea in sentence 3, and emphasizes it.

Sentence 5 again repeats the idea in sentences 1, 2, and 3, but in a new form. The entire group of sentences leaves upon the mind the single impression that rain is a source of riches.

Look over the following paragraphs carefully, point out the repetitions, and explain in what way each one develops the thought of the topic-sentence.

It is difficult for anyone who cares for justice to read party journals without frequent irritation, and it does not signify which side the newspaper takes. Men are so unfair in controversy that we best preserve the serenity of the intellect by studiously avoiding all literature that has a controversial tone. By your new rule of abstinence from newspapers you will no doubt gain almost as much in serenity as in time. To the ordinary newspaper reader there is little loss of serenity, because he reads only the newspaper that he agrees with, and however unfair it is, he is pleased by its unfairness. But the highest and best culture makes us disapprove of unfairness on our own side of the question also. We are pained by it; we feel humiliated by it, we lament its persistence and its perversity. P. G. HAMERTON: *Intellectual Life.*

The fact is, that the qualities that raise man above the animal are superimposed on those which he shares with the animal, and that it is only as he is relieved from the wants of his animal nature that his intellectual and moral nature can grow. Compel a man to drudgery for the necessities of animal existence, and he will lose the incentive to industry — the progenitor of skill — and will do only what he is forced to do. Make his condition such that it cannot be much worse, while there is little hope that anything that he can do will make it much better, and he will cease to look beyond the day. Deny him leisure, — and leisure does not mean the want of employment, but the absence of need which forces to uncongenial employment — and you can-

not, even by running the child through a common school and supplying the man with a newspaper, make him intelligent. HENRY GEORGE: *Progress and Poverty.*

After all, a naval war upsets all calculations, and it is full of inconsistencies. The silence of the "wizards" who were going to annihilate any and all our haughty foes in new and dreadful ways became positively oppressive after hostilities actually began. The novel things which we fixed up ourselves for the same purpose we guessed, on the whole, we would not bother with for the present. We just relied on men and guns, and in so doing took the least possible risk, as we knew very well, — although the rest of the world did not. And as for our inconsistencies, we can admit them cheerfully enough, since they do not seem to have affected the general result. Some of them, no doubt, revealed us in a new light, perhaps shed much luminosity on our way of waging horrid war. And I suppose in this respect none of them is more typical than the conduct of that captain of a blockading warship, who, while his vessel was lying off a lighthouse held by the Spaniards, discovered that the half-starved lighthouse keeper was destitute of supplies and had a very sick baby, and thereupon proceeded to send to that baby every morning, under a flag of truce, a can of condensed milk. *The Independent.*

The English, in fact, are strongly gifted with the rural feeling. They possess a quick sensibility to the beauties of nature, and a keen relish for the pleasures and employments of the country. This passion seems inherent in them. Even the inhabitants of cities, born and brought up among brick walls and bustling streets, enter with facility into rural habits, and evince a tact for rural occupation. The merchant has his snug retreat in the vicinity of the metropolis, where he often displays as much pride and zeal in the cultivation of his flower-garden, and the maturity of his fruits, as he does in the conduct of his business

and the success of a commercial enterprise. Even those less fortunate individuals, who are doomed to pass their lives in the midst of din and traffic, contrive to have something that shall remind them of the green aspect of nature. In the most dark and dingy quarters of the city, the drawing-room window resembles frequently a bank of flowers; every spot capable of vegetation has its grass-plot and flower-bed; and every square its mimic park, laid out with picturesque taste, and gleaming with refreshing verdure.

WASHINGTON IRVING: *Sketch Book.*

24. **Development by Detail.** — A second method of developing the topic-sentence is by giving details. These details should be such as are appropriate to the topic-sentence, and should add something to the thought in each case, just as in the method by repetition; indeed, the two methods are closely related, for in giving details we repeat to some extent the idea of the topic-sentence. This method is used in all kinds of discourse. Sometimes, as in the last selection of the preceding section, the two methods are combined.

The following paragraph will illustrate the method of development by detail: —

The country was yet naked and leafless; but English scenery is always verdant, and the sudden change in the temperature of the weather was surprising in its quickening effects upon the landscape. It was inspiring and animating to witness this first awakening of spring; to feel its warm breath stealing over the senses; to see the moist, mellow earth beginning to put forth the green sprout and the tender blade; and the trees and shrubs, in their reviving tints and bursting buds, giving the promise of returning foliage and flower. The cold snow-drop, that little borderer on the skirts of winter, was to be seen with its

chaste white blossoms in the small gardens before the cottages. The bleating of the new-dropt lambs was faintly heard from the fields. The swallows twittered about the thatched eaves and budding hedges; the robin threw a livelier note into his late querulous wintry strain; and the lark, springing up from the reeking bosom of the meadow, towered away into the bright, fleecy cloud, pouring forth torrents of melody.

WASHINGTON IRVING: *The Sketch Book.*

It will be readily seen that the topic-sentence in this paragraph is, "It was inspiring and animating to witness this first awakening of spring." In the sentences that follow Irving enumerates in detail some of the things that characterize the awakening of spring. Each sentence and each clause adds something to the thought, and makes more emphatic the general idea in the topic-sentence.

Study the following paragraphs, point out what sentences give details developing the topic-sentence, and say how they add to the thought: —

1. Much good had come to Florence since the dim time of struggle between the old patron and the new; some quarreling and bloodshed, doubtless, between Guelf and Ghibelline, between Black and White, between orthodox sons of the Church and heretic Paterini; some floods, famine, and pestilence; but still much wealth and glory. 2. Florence had achieved conquests over walled cities once mightier than itself, and especially over hated Pisa, whose marble buildings were too high and beautiful, whose masts were too much honored on Greek and Italian coasts. 3. The name of Florence had been growing prouder and prouder in all the courts of Europe, nay, in Africa itself, on the strength of purest gold coinage, finest dyes and

textures, pre-eminent scholarship and poetic genius, and wits of the most serviceable sort for statesmanship and banking; it was a name so omnipresent that a Pope with a turn for epigram had called Florentines "the fifth element." 4. And for this high destiny, though it might partly depend on the stars and Madonna dell Impruneta, and certainly depended on other higher powers less often named, the praise was greatly due to San Giovanni, whose image was on the fair gold florins.

GEORGE ELIOT: *Romola.*

1. Lord Plowden was familiarly spoken of as a handsome man. 2. Thorpe had even heard him called the handsomest man in England — though this seemed in all likelihood an exaggeration. 3. But handsome he undoubtedly was, — tall, without suggesting the thought of height to the observer; erect, yet graceful; powerfully built, while preserving the effect of slenderness. 4. His face in repose had the outline of the more youthful guardsman type, — regular, finely cut, impassive to hardness. 5. When he talked, or followed with interest the talk of others, it revealed almost an excess of animation. 6. Then one noted the flashing subtlety of his glance, the swift facility of his smile and comprehending brows, and saw that it was not the guardsman's face at all. 7. His skin was fresh-hued, and there was a shade of warm brown in his small, well-ordered mustache, but his hair, wavy, and worn longer than the fashion, seemed black. 8. There were perceptible veins of gray in it, though he had only entered his thirty-fifth year. 9. He was dressed habitually with the utmost possible care.

HAROLD FREDERIC: *The Market Place.*

1. There is something, too, in the sternly simple features of the Spanish landscape, that impresses on the soul a feeling of sublimity. 2. The immense plains of the Castiles and La Mancha, extending as far as the eye can reach, derive an interest from their very nakedness and

immensity, and have something of the solemn grandeur of the ocean. 3. In ranging over these boundless wastes, the eye catches sight, here and there, of a straggling herd of cattle, attended by a lonely herdsman, motionless as a statue, with his long slender pike tapering up like a lance into the air; or beholds a long train of mules slowly moving along the waste like a train of camels in the desert, or a single herdsman, armed with blunderbuss and stiletto, and prowling over the plain. 4. Thus, the country, the habits, the very looks of the people, have something of the Arabian character. 5. The general insecurity of the country is evinced in the universal use of weapons. 6. The herdsman in the field, the shepherd in the plain, has his musket and his knife. 7. The wealthy villager rarely ventures to the market-town without his trabucho, and, perhaps, a servant on foot with a blunderbuss on his shoulder; and the most petty journey is undertaken with the preparations of a warlike enterprise.

WASHINGTON IRVING: *The Alhambra.*

As we have remarked above, a paragraph is occasionally developed by the two methods of repetition and of details. In the paragraph following determine which method of development each sentence employs: —

1. Now it will be obvious to any one at a glance that God has not made any such thing as a complete remembrance of past ages possible. 2. He writes oblivion against all but a few names and things, and empties the world to give freer space for what is to come. 3. No tongue could recite the whole vast story if it were known, the world could not contain the books if it were written, and no mind reading the story could give it possible harbor. 4. Besides, there are things in the past which no tradition can accurately carry and no words represent. 5. Who that will untwist the subtle motives of action can do it far enough to make out anything better than a tolerable fiction? 6. Who can paint

a great soul's passion as that passion, looked upon, painted itself? 7. To come down to things more humble, yet by no means less significant, by what words can any one find how to set forth a gait or a voice? 8. And yet if I could simply see the back of Cato jogging out afield, or hear one sentence spoken by Caesar's voice, it really seems to me that I should get a better knowledge of either, from that single token, than I have gotten yet from all other sources. 9. So very important are words to reproduce, or keep in impression the facts and men of history. 10. We have a way of speaking, in which we congratulate ourselves on the score of a distinction between what are called the unhistoric and historic ages. 11. The unhistoric, we fancy, make no history, because they have no written language. 12. But having such a gift, with paper to receive the record of it, and types to multiply that record, and libraries to keep it, and, back of all, a body of learned scribes, who are skilled in writing history as one of the elegant arts, we conclude that now the historic age has come. 13. We do not perceive, that, in just this manner, we are going to overwrite history, and write so much of it that we shall have really none. 14. If we had the whole world's history written out in such detail of art, we could not even now make anything of it — the historic shelf of your library would girdle the world. 15. What, then, will our written history be to us, after it has gotten fifty millions of years into its record? for we must not forget that the age we live in is but the world's early morning. 16. Calling it the historic age, then, what are we doing but in oblivion, as the unhistoric age took it without writing at all.

HORACE BUSHNELL: *Moral Uses of Dark Things.*

25. Development by Specific Examples. — A third method of developing the paragraph is by giving specific instances or examples. This method of development is employed where the topic-sentence is in the form of a

general statement. The preceding methods may also be employed for the same purpose, but specific instances are more effective in illustrating and enforcing a general statement, and may be used in description, exposition, or argument. The following paragraphs are developed according to this method. The pupil should study them carefully, and note the effect of the several instances in developing the topic-sentence : —

If we look for the explanation of the situation, it appears primarily in the absolute disorganization of the Liberal party. It has no policy, no leader. It stands for nothing. Its most prominent men are either practically at one with the Conservatives in policy, jealous of each other, incompetent, or mere theorists and cranks. Lord Rosebery is as much an Imperialist as Lord Salisbury, perhaps more of one. Sir William Harcourt is a disappointed man, who vents his spleen whenever he finds opportunity, whether it be at the expense of the High Church party, the Colonial expansionists, the Chancellor of the Exchequer, or anybody else, and his blows hit his own associates as sharply as they do his opponents. Sir Henry Campbell-Bannerman has shown that he cannot rise above mediocrity; while Mr. Labouchère is practically the buffoon in politics, holding his own only by virtue of an occasional sally into sober common sense. John Morley has dropped out. On the other hand, there is Mr. Chamberlain, clear headed, incisive, determined, the one man in England who knows exactly what he wants and is bound to have it. Even less in evidence, though probably still more effective, is the Premier, holding the many lines of English politics with a loose, almost cynical hand, yet so that the slightest movement serves only to strengthen his grip on them. There is Arthur Balfour, whose leadership in the House has

already proved his ability. The result was a foregone conclusion.

Editorial in the *Independent*, Oct. 11, 1900.

It is a mistake to suppose that writers who win the greatest renown are commonly hasty, and that they dash off what they say by a stroke of genius. The biography of Dickens shows what pains he took to secure even the right proper names; for example, note his choice of the title "Household Words." Pages of his proof-sheets which I have seen show how carefully he revised every paragraph. The very last proofs of "Peveril of the Peak" (owned by President White) show that a romance of Walter Scott received the master's final touches just before the printing began. Bret Harte's famous poem on the Heathen Chinee was corrected and re-corrected, and on the ultimate revision received, I believe, that satirical touch which gave it world-wide fame: "We are ruined by Chinese cheap labor." Emerson is considered by many as a sort of oracle, simply opening his mouth to let fall aphorisms of profound importance, but recent and authentic narratives of his life show that he forged his sentences like the gold-beater who is preparing a setting for pearls.

Daniel Coit Gilman: *College Training*, an address.

In no modern society, not even in England during the reign of Elizabeth, has there been so great a number of men eminent at once in literature and in the pursuits of active life, as Spain produced during the sixteenth century. Almost every distinguished writer was distinguished also as a soldier and a politician. Boscan bore arms with a high reputation. Garcilaso de Vega, the author of the sweetest and most graceful pastoral poem of modern times, after a short but splendid military career, fell sword in hand at the head of a storming party. Alonzo de Ercilla bore a conspicuous part in the war of Arauco which he afterwards celebrated in one of the best heroic poems that Spain has produced. Hurtado de Mendoza, whose poems have been

compared to those of Horace, and whose charming little novel is the model of Gil Blas, has been handed down to us as one of the sternest of those iron proconsuls who were employed by the House of Austria to crush the lingering public spirit of Italy. Lope sailed in the Armada; Cervantes was wounded at Lepanto.

T. B. MACAULAY: *Essays.*

26. Development by Comparison or Contrast. — A fourth method of developing a paragraph is by comparison or by contrast. In comparison the points of resemblance between the subject of thought and some well-known object are brought out. This comparison is not to be understood as of the nature of a purely rhetorical figure. A great deal of our reasoning is by comparison, and our knowledge of all sorts is largely relative. The enforcing of the statement of a topic-sentence by comparison is more in the way of illustration than of proof. If the difference between the subject of thought and some well-known object be brought out we call the process a contrast. The statement of the topic-sentence is made more emphatic by being placed in contrast with something of a different but not necessarily conflicting character. The development by comparison or by contrast is much used in description and exposition. The following paragraphs will illustrate this method: —

Some minds are wonderful for keeping their bloom in this way, as a patriarchal gold-fish apparently retains to the last its youthful illusion that it can swim in a straight line beyond the encircling glass. Mrs. Tulliver was an amiable fish of this kind; and after running her head against the

same resisting medium for thirteen years, would go at it again to-day with undulled alacrity.

GEORGE ELIOT: *The Mill on the Floss.*

Day was breaking on the world. Light, hope, freedom, pierced with vitalizing ray the clouds and the miasma that hung so thick over the prostrate Middle Age, once noble and mighty, now a foul image of decay and death. Kindled with new life, the nations gave birth to a progeny of heroes, and the stormy glories of the sixteenth century rose on awakened Europe. But Spain was the citadel of darkness, a monastic cell, an inquisitorial dungeon, where no ray could pierce. She was the bulwark of the church, against whose adamantine wall the waves of innovation beat in vain. In every country of Europe the party of freedom and reform was the national party, the party of reaction and absolutism was the Spanish party, leaning on Spain, looking to her for help. Above all it was so in France; and while within her bounds there was a semblance of peace, the national and religious rage burst forth on a wider theatre. Thither it is for us to follow it, where on the shores of Florida, the Spaniard and the Frenchman, the bigot and the Huguenot, met in the grapple of death.[1]

FRANCIS PARKMAN:
Pioneers of France in the New World.

In the following paragraphs point out the comparisons or the contrasts, and show how they are effective in developing the paragraphs: —

Mr. Speaker, I know of no parallel to this charming philosophy, unless it is to be found in the sayings of Mause Hedrigg, an elderly Scotch lady, who figures in one of Sir Walter Scott's novels. In one of her evangelical moods, she rebuked her son Cuddie for using a fan, or any work of art, to clean his barley. She said it was an

[1] Permission of Little, Brown & Co., publishers.

awesome denial o' Providence not to wait His own time, when He would surely send wind to winnow the chaff out of the grain. In the same spirit of enlightened philosophy does the gentleman exhort us in Ohio, Indiana, and Illinois, to cease our impious road-making, and wait the good time of Providence, who will, as he seems to think, surely send a river to run from Cumberland over the Alleghanies, across the Ohio, and so on, in its heaven-directed course, to St. Louis.

THOMAS CORWIN: *The Cumberland Road.*

If it were only for a vocabulary, the scholar would be covetous of action. Life is our dictionary. Years are well spent in country labors; in town, — in the insight into trades and manufactures; in frank intercourse with many men and women; in science; in art; to the one end of mastering in all their facts a language by which to illustrate and embody our perceptions. I learn immediately from any speaker how much he has already lived, through the poverty or the splendor of his speech. Life lies behind us as the quarry whence we get tiles and copestones for the masonry of to-day. This is the way to learn grammar. Colleges and books only copy the language which the field and the workyard made.

RALPH WALDO EMERSON: *The American Scholar.*[1]

. . . He (Grant) surpassed his predecessors also in the dignity of the object for which he fought. The three great generals of the world are usually enumerated — following Macaulay — as being Caesar, Cromwell, and Napoleon. Two of these fought in wars of mere conquest, and the contests of the third were marred by a gloomy fanaticism, by cruelty and by selfishness. General Grant fought to restore a nation, that nation being the hope of the world. And he restored it. His work was as complete as it was important. Caesar died by violence; Napoleon died defeated; Cromwell's work crumbled to

[1] Permission of Houghton, Mifflin & Co., publishers.

pieces when his hand was cold. Grant's career triumphed in its ending; it is at its height to-day. It was finely said by a Massachusetts statesman that we did not fight to bring our opponents to our feet but only to our side. Grant to-day brings his opponents literally to his side, when they act as pallbearers around his coffin.

T. W. HIGGINSON: *Ulysses S. Grant.*

No, sir, we are above all this. Let the Highland clansman, half-naked, half-civilized, half-blinded by the peat smoke of his cavern, have his hereditary enemy, and his hereditary enmity, and keep his keen, deep, and precious hatred, set on fire of hell, alive if he can; let the North American Indian have his, and hand it down from father to son, by Heaven knows what symbols of alligators, and rattlesnakes, and war-clubs smeared with vermilion and entwined with scarlet; let such a country as Poland, cloven to the earth, the armed heel on her radiant forehead, her body dead, her soul incapable of dying, — *let her remember the wrongs of days long past;* . . . but shall America, young, free, and prosperous, just setting out on the highway of Heaven, . . . shall she be supposed to be polluting and corroding her noble and happy heart, by moping over old stories of stamp-act, and the tax, and the firing of the Leopard on the Chesapeake in time of peace? No, sir; no, sir; a thousand times, No!

RUFUS CHOATE: *The Old Grudge against England.*

27. Development by Cause and Effect. A fifth method by which a paragraph grows from a topic is by making the topic-sentence the cause, and immediately following it by the effects produced. A full paragraph of effects is not often found; more often a few sentences at the end give the effect. This method of development is common in almost all kinds of discourse,

and is often indicated by such words as *therefore*, *consequently*, and others, but sometimes this relation of cause and effect is left to the understanding of the reader. If properly suggested, it will be equally clear and vivid, and may be more pleasing by reason of being less formal.

Point out the relation of cause and effect in the paragraphs that follow: —

The most erudite woman I know studies as hard at thirty-eight as she did at eighteen. She speaks five languages, is "up" in many systems of philosophy; conversant with scientific discoveries, and is a competent art critic. For all that her acquaintances and the outer world are benefited by her attainments she might as well be unable to read or to write. She has her own study in her father's house, and takes no interest in any other part of it, seldom descending to the drawing-room; and when she takes her meals with the family rarely speaks unless directly addressed. She hates housewifery, has never made a bed or dusted a room, and considers the thimble "a degrading implement, a relic of the barbarous ages when woman was a chattel and a beast of burden."

MARION HARLAND: *The Independent.*

This treatment of his subjects and ignominious punishment of his friend outraged the pride and exasperated the passions of Philip. The bolt which had fallen thus at his very feet awakened him to the gathering storm, and he determined to trust himself no longer in the power of the white men. The fate of his insulted and broken-hearted brother still rankled in his mind; and he had a further warning in the tragical story of Miantonomah, a great Sachem of the Narragansetts, who, after manfully facing his accusers before a tribunal of the colonists, exculpating himself from a charge of conspiracy, and

receiving assurances of amity, had been perfidiously despatched at their instigation. Philip, therefore, gathered his fighting men about him; persuaded all strangers that he could to join his cause; sent the women and children to the Narragansetts for safety; and wherever he appeared, was continually surrounded by armed warriors.

WASHINGTON IRVING: *The Sketch Book.*

28. **Development by Proofs.** — In argumentative discourse a theme is often developed by giving proofs. The topic-sentence is the proposition to be established; the other sentences give the proofs. These proofs will, of course, take different forms, varying from simple evidence in support of the principal statement to more formal and logical presentation of the proof.

The following paragraphs will illustrate this method of development: —

Cathedrals were essentially expressions of the popular will and the popular faith. They were the work neither of ecclesiastics nor of feudal barons. They represent in a measure the decline of feudalism, and the prevalence of the democratic element in society. No sooner did a city achieve its freedom than its people began to take thought for a cathedral. Of all arts, architecture is most quickly responsive to the instincts and the desires of a people. And in the cathedrals the popular beliefs, hopes, fears, fancies, and aspirations found expression, and were perpetuated in a language intelligible to all. The life of the Middle Ages is recorded on their walls. When the democratic element was subdued, as in Cologne by a prince bishop, or in Milan by a succession of tyrants, the cathedral was left unfinished. When, in the fifteenth century, all over

Europe, the turbulent, but energetic liberties of the people were suppressed, the building of cathedrals ceased.

CHARLES ELIOT NORTON:
Notes of Travel and Study in Italy.

After all has been said that can be said of the horrors of war, it still remains that there are certain circumstances under which war is not only justifiable, but absolutely necessary. There are times when a people have been crushed in all of the rights of a nation which God has given to them; when all measures of redress for their wrongs have been spurned and contemned. Beyond that they see the gleam of freedom. Then it is that they are prompted to bare their breasts to the lightning and place their reliance, through God, in the argument of force. No nation can see its people bow their heads in shame before the rest of the people of the world. The nation's honor is the nation's soul; it is the nation's spirit and must be kept alive.

JOHN P. CHIDWICK: *The Spanish-American War.*

29. Irregular Development. — We have described some of the more common forms of paragraph development. There are many others. As has been remarked before, the real value of these methods is to teach the pupil to analyze his thought and to develop it coherently. Outside of the more severe forms of discourse paragraphs of these strict types are seldom found. In ordinary writing less formal types prevail. Again, it is rare that a paragraph is developed by one method only. If we take at random a paragraph from a book or a magazine, we shall find two or three methods employed in the same paragraph, sometimes obscure and hard to classify. For this reason and because of faulty construction the

ordinary magazine paragraph is a poor model of paragraph development.

Further, it is to be noted that many paragraphs show no regular method of development, or have even a topic-sentence. This is true particularly of narration and description, which consist of a mere group of facts, having only a time or a space relation. In the former the paragraph is developed in the time order, the relation of sequence being the only one which any sentence in the paragraph has to another; in the latter, the paragraph is developed in the space order, and the only relation of sentence to sentence may be that of nearness of place, making a topic-sentence equally unnecessary. In some kinds of informal discourse the regular development of a topic-sentence would destroy the tone of the composition. Especially is this true where a light and graceful conversational air is to be maintained, as in the following:

> 1. What then? 2. Shall I betray a secret? 3. I have already entertained this party in my humble little parlor at home; and Prue presided serenely as Semiramis over her court. 4. Have I not said that I defy time, and shall space hope to daunt me? 5. I keep books by day, but by night books keep me. 6. They leave me to dreams and reveries. 7. Shall I confess that sometimes when I have been sitting reading with my Prue — Cymbeline, perhaps, or a Canterbury tale — I have seemed to see clearly before me the broad highway to my castles in Spain; and as she looked up from her work, and smiled in sympathy, I have even fancied that I was already there.
>
> GEORGE WILLIAM CURTIS: *Prue and I.*

EXERCISES.

1. What do you understand by the development of a paragraph? Why is the development of paragraphs a difficult subject to handle? Mention some of the common methods of development, and tell the kind of discourse in which each is most commonly used.

2. Point out the difference between development by repetition and development by details; between development by details and development by examples; between development by comparison and development by contrast; between development by cause and effect and development by proof.

3. Bring to the class a number of paragraphs selected from the magazines. Be prepared to tell if each has any topic-sentence, and if so, explain how the paragraph has been developed from it. If any of these paragraphs have no topic-sentence, see if you can discern any logical method of development.

4. How is a paragraph of simple narration developed? Of simple description? Explain just how the two processes differ. Justify your opinions by bringing to the class examples of narration and description taken from the books, magazines, and papers that you read from day to day.

5. Look over the following paragraphs, and explain the method by which each has been developed, indicating topic-sentences when there are any.

There are few places more favorable to the study of character than an English country church. I was once passing a few weeks at the seat of a friend, who resided in the vicinity of one, the appearance of which particularly struck my fancy. It was one of those rich morsels of quaint antiquity which give such a peculiar charm to English landscape. It stood in the midst of a country filled with ancient families, and contained, within its cold and silent aisles, the congregated dust of many noble generations. The interior walls were incrusted with monuments of every age and style. The light streamed through windows dimmed with armorial bearings, richly em-

blazoned in stained glass. In various parts of the church were tombs of knights and high-born dames, of gorgeous workmanship, with their effigies in colored marble. On every side, the eye is struck with some instance of aspiring mortality; some haughty memorial which human pride had erected over its kindred dust, in this temple of the most humble of all religions.

WASHINGTON IRVING: *The Sketch Book.*

An American boy, who has received a fair common school education, and has an active, inquiring mind, does not willingly consent merely to drive oxen and hold the plow forever. He will do these with alacrity, if they come in his way; he will not accept them as the be-all and the end-all of his career. He will not sit down in a rude, slovenly, naked home, devoid of flowers, and trees, and books, and periodicals, and intelligent, inspiring, refining conversation, and there plod through a life of drudgery as hopeless and cheerless as any mule's. He has hopes, and needs, and aspirations, which this life does not, and should not satisfy. This might have served his progenitor in the ninth century; but this is the nineteenth, and Young America knows it.

HORACE GREELEY: *Agriculture.*

Energy is the steam-power, the motive principle of intellectual capacity. It is the propelling force; and, as in physics, momentum is resolvable into velocity and quantity of matter, so in metaphysics the extent of human accomplishment may be resolvable into the degree of intellectual endowment, and the energy with which it is directed. A small body driven by a great force will produce a result equal to, or even greater than that of a much larger body moved by a considerably less force. So it is with minds. Hence we often see men of comparatively small capacity, by greater energy alone, leave — and justly leave — their superiors in natural gifts far behind them in the race for honors, distinction, and preferment.

ALEXANDER H. STEPHENS: *Energy.*

Amid this mountainous region tempests give brief warning of their approach. Walled in as these lakes are by mountains, behind which the cloud gathers unseen, the coming of a storm is like the spring of a tiger. A sudden peal of thunder, a keen shaft of lightning, which cuts through the atmosphere in front of your startled vision, a puff of air, or the spinning of a whirlwind across the lake, and the tempest is upon you. So was it now. Even as I gazed into the white mist, a heavy bank of jet-black cloud rose up through its feathery depths, unrolled itself as a battery unlimbers for battle, and the next instant a

sheet of flame darted out of its very centre, and the air seemed rent into fragments by the concussion.

W. H. H. MURRAY: *Sabbath in the Woods.*

On the other hand, the story of rapid fatal extinction is disproved. Many of the accounts are explained by the facts immediately above mentioned, but treated conversely. When a name of a tribe had been adopted, whether correctly or not, and a number of other names of the same tribe had been abandoned or disused, the number of people before reported as belonging to all these disused names was subtracted from the total. So they were considered to be extinct. Doubtless tribes became extinct through their destruction by the European invaders in all parts of the country, especially in Massachusetts and California; but as a general rule, the defeated tribes fled to other regions of the continent which were unoccupied, and as good for their habitation as those they left, and were not "annihilated," as was the common expression. Even when they infringed upon the regions claimed by a body of Indians occupying them, there was seldom difficulty about the adoption of the weaker by the more powerful and successful folk. The hereditary, traditional, and most hated enemies of tribes were adopted mutually, and this fact, in addition to those before mentioned, explains the disappearance of tribal names as published by imperfectly informed writers. The tribes, as such, did disappear from their old habitat, and were not recognized under their former names, but the people did not cease to exist.

J. W. POWELL: *The North American Indian.*

A railroad train was rushing along at almost lightning speed. A curve was just ahead, beyond which was a station at which the cars usually passed each other. The conductor was late, so late that the period during which the down train was to wait had nearly elapsed; but he hoped yet to pass the curve safely. Suddenly, a locomotive dashed into sight right ahead. In an instant there was a collision. A shriek, a shock, and fifty souls were in eternity; and all because an engineer had been *behind time.*

6. Develop each of the following topic-sentences, or the negative of each, into a paragraph of 150 words, mainly by repetition. Be careful to add something to the thought in each repetition, and to outline the paragraph before writing.

1. Science has given us practically all our modern comforts.
2. Women are less ready than men to break up domestic and local ties and move to new places.
3. Success in any great undertaking can be expected only by one thoroughly interested in it.
4. The lives and deeds of heroes are an eternal legacy to the world.
5. "A thing of beauty is a joy forever."
6. Announcements of new discoveries in science are now so frequent that we have ceased to marvel at them.
7. The strength of a nation is in its young men.
8. A "crank" is always needed to make things go.
9. The growing cordiality between England and the United States is an unmixed good to both.

7. Develop each of the following topic-sentences into a brief paragraph, mainly by giving particulars and details, but in some of the paragraphs employing both that method and the method of repetition. Be sure that the particulars given are such as will in some way add definiteness to the thought of the topic-sentence.

1. In Ichabod Crane Irving has created for us a most amusing and interesting character.
2. Jefferson's inauguration was in harmony with the spirit of our republican simplicity.
3. The material resources of the United States are as yet but imperfectly known.
4. I shall never forget an experience I once had in trying to cross a swollen river.
5. The patience that an impatient man will exhibit when he goes fishing is remarkable.
6. A naval officer is given superior opportunities for seeing the world.
7. It was not until the next day that we realized the destruction that the storm had wrought.
8. The woods are a wilderness of gloom and beauty.
9. There is something uncanny in the sight of a locomotive headlight flashing through the darkness of midnight.

8. Develop the following topic-sentences into paragraphs by giving specific instances or examples.

1. The nineteenth century has been remarkable for its scientific discoveries.
2. America's great writers have almost uniformly been men of clean and noble lives.
3. Many of the victims of the Reign of Terror had been prominent in bringing it about.
4. The early attempts to gain dominion in the New World were not properly directed.
5. The history of the Turk in Europe is one long succession of infamies.
6. Millionaires have often been animated by a spirit of noble benevolence, looking upon their wealth merely as a trust and not a possession.
7. In former times great discoveries were generally met by popular opposition.
8. In countries having a great deal of sea-coast the people have generally been more enlightened than in others.
9. The last years of a well-spent life are often the most serene and happy.

9. Develop the following topic-sentences into paragraphs mainly by the use of comparisons or contrasts. Be sure that the comparisons or contrasts are such as make the thought clearer or fuller, more definite or more emphatic.

1. The coast-line of Europe is very irregular and broken.
2. It is safe to assume that some of the races now uncivilized will eventually develop a civilization like our own.
3. The garden was surrounded by a high hedge.
4. Alexander was a very successful commander.
5. Youth is the time of growing strength.
6. In the time of the Salem witchcraft people must have been very superstitious.
7. The Northmen were instinctively a race of fighters.
8. There are gains for all our losses.
9. Nature shows her most beautiful aspects in the early autumn.
10. The birds of tropical South America are many and beautiful.

10. Develop the following topic-sentences into paragraphs by giving the effects of which they are the cause, or by giving proofs.

1. The farm was very much changed when I went back.
2. Aaron Burr was a man of insatiable ambition.
3. Willie had run away from school that day.
4. Monks lead isolated lives.
5. Before the rain was over the river had risen more than two feet.
6. We can hope to control the sale of liquor only by placing it in the hands of the government.
7. It is now evident that a republican form of government is the best that man has so far devised.
8. With the advance in the civilization of the world there has been a corresponding advance in morality.
9. The only hope for the good of the world is in universal education.
10. Effective legislation must always follow, rather than precede, public opinion.

11. Write narrative paragraphs on several of the following topics, and show that each paragraph is developed in the time order.

1. A railroad trip.
2. A summer picnic.
3. A deer hunt.
4. A bicycle ride.
5. A tramp through the country.
6. A visit to Mt. Washington.
7. A day in a large city.
8. A house-party.
9. A boat-race.
10. A steamboat excursion.

12. Write descriptive paragraphs on several of the following topics, developing each paragraph in the space order.

1. A summer camp.
2. An old barn.
3. My early home.
4. A department store.
5. Boston Common.
6. Trout-fishing.
7. A modern yacht.
8. An automobile.
9. A large hotel.
10. An art museum.

CHAPTER V.

THE SENTENCE.

30. The Sentence, the Unit of Discourse. — In the preceding chapters we have made frequent references to the *sentence*, and in our written practice we have used sentences that roughly served our purpose. Presumably we all know in a general way what a sentence is; but we may not realize how essential it is in the expression of our thoughts, and to what extent effective discourse depends on sentence-structure. The sentence is the real unit of discourse, the medium of intelligent communication, and therefore the vital element of composition. It is of the utmost importance that we should understand the principles of sentence-structure. In this chapter, then, we will consider this subject, leaving the matter of sentence-style for consideration hereafter.

31. What a Sentence Is. — Disconnected words, or words lacking definite grammatical relations to one another, may give us ideas, but they do not communicate thoughts. The word "house," spoken or written, will serve to call up a definite image in the mind, but it will not give the reader any knowledge of what the writer thought when he penned it. We may add modifying words and phrases, such as "the brick house," or "the

brick house belonging to the doctor," and yet the thought is not complete. Something more is needed, and we see at once that to complete the meaning we must have a finite verb which shall predicate something definite about the house. Occasionally a single word used as an exclamation or as a question serves to transfer thought from the writer to the reader, but even then it is done by the aid of the context. Separate the word from what precedes or follows it, and it would have no meaning. A sentence, then, is a group of words so arranged with definite grammatical relations to one another that they convey a complete thought. Ordinarily two parts, expressed or understood, are essential to every sentence, — the subject, about which something is said, and the predicate, or finite verb, which says it. To these may be added any number of modifiers. Such verbal forms as the infinitive, the participle, or a finite verb in a subordinate clause do not of themselves constitute a sentence. Beginners frequently err in this respect, and should carefully guard against treating a mere collection of words as a sentence.

Occasionally, even among good writers, we find groups of words which do not contain a complete thought punctuated as sentences. This is not in accord with the logical nature of the sentence, and should not be imitated by inexperienced writers. It is usually done for some special purpose, but only a trained writer is competent to judge where it is justifiable. A mistake in judgment in this matter is shown in the following selection from a student's paper : —

Large and gray stands the Quaker meeting-house. The shingles and clap-boarding, weather beaten and rickety, showing not a trace of paint.

Here the first period should be a comma, for what follows is simply a participial clause.

32. What a Sentence may Contain. — A sentence must not be a collection of disconnected ideas. Everything that is put into it must have some definite relation to the thought involved, and whatever is necessary to complete the thought must be included as carefully as irrelevant matter is excluded. Let us consider a few faulty sentences selected from students' papers, and learn from them what we should put into a sentence.

1. James Thomson was the son of a clergyman. 2. He spent six years in Edinburgh in theological studies. 3. He tutored in private families. 4. At the age of fourteen he wrote some blank verse which possessed many merits.

Clearly these sentences make unpleasant reading as they are, and it is quite evident that they are too short. Considering sentences 1 and 2, we see — regardless of what we may know about Thomson's life — that there is a closer relation between the two than the form makes evident. They may be joined into one sentence, and to this we may add sentence 3, assuming that his theological studies were the preparation for his tutoring, and in this relation finding the link that fastens the last to the whole. These four sentences reduced to two will read somewhat as follows: —

James Thomson was the son of a clergyman, and spent six years in Edinburgh in theological studies, afterwards tutoring in private families. At the early age of fourteen, he had written blank verse that was not without merit.

33. Compound and Complex Sentences. — There is another important reason why several short sentences should often be united into one longer sentence. The child beginning to talk puts all that he has to say into the form of brief statements. Each of these statements is as important as any other, so far as he knows, and he gives them all equal value in form. But in our mature thinking and speech we continually make nice distinctions between the value of one thought and another. According to the degree in which we are able to express these distinctions, do we attain accuracy in the use of language. Certainly, if we do not recognize such differences in value, our thinking will hardly be clear and exact enough to command the attention of others. The sentences that follow illustrate this defect.

1. These books increased his fame, but did not make him prosperous. 2. The reason of it was because he had depended upon the courts. 3. He wrote a letter to the queen in 1593 asking for help.

In reading this paragraph we feel at once that the writer had no sense of proportion or relative value. Sentence 2 is properly a part of sentence 1, since it gives the reason for the second part of sentence 1, and should, therefore, be a modifying clause. Sentence 3 as it

stands is isolated, and seems to have no dependence upon what precedes, though in reality it follows as effect from what goes before it as a cause. If, then, we re-write these sentences, making the proper distinctions in thought, we shall have something like this: —

> These books made him famous, but they did not make him prosperous, *since he had depended upon the courts.* In 1593 he was reduced to the necessity of writing to the queen for help.

In the re-written form it will be noted that sentences 1 and 2 have been united, the relation of the latter to the former being that of subordination, and the union of the two making what is called a *complex sentence*, that is, a simple sentence with a subordinate clause added.

Frequently clauses of equal value are united into what is called a *compound sentence*, that is, two or more simple or complex sentences connected by a coördinate conjunction. It is often difficult to determine whether two statements should be so united or should be separate sentences. The following selection is faulty, because the writer did not take sufficient care in joining like and related thoughts.

> 1. The poem "Winter," in blank verse, brought him three guineas through the sale of the copyright. 2. This poem attracted much attention, and thus he was fairly started in his literary career, as his poems sold readily and were at that time much appreciated.

It is evident not only that the first sentence and the first clause of the second are so closely related in mean-

ing that they should be put together into one sentence, but also that the remainder of the second sentence is so much in the nature of a result of what precedes that it should be put into a sentence by itself. Observe that the thought of the first part of the second sentence is not subordinate to what goes before it, but of equal rank. Re-writing, and giving to each thought its proper relation and value, we shall have: —

> The poem "Winter," in blank verse, brought him three guineas through the sale of the copyright, and attracted much attention. Thus he was fairly started in his literary career, as his poems sold readily, and were at that time much appreciated.

34. Subordination in the Complex Sentence. — We have seen that the thought of the paragraph is usually related in some definite way to the thought of some one sentence in the paragraph to which the other sentences are more or less subordinate. This in a general way is true also of the complex sentence; it subordinates one or more clauses to a more important one. Let us take two clauses having close relation to each other, and discuss different possible arrangements of them.

a. He gave up the attack on the fort. *b.* He had become assured of its futility.

1. He had become assured of the futility of the attack on the fort, and gave it up.
2. Having become assured of the futility of the attack on the fort, he gave it up.
3. He gave up the attack on the fort when he had become assured of its futility.

Just what is the best form for any sentence must always depend largely upon the context, and we will not attempt to decide in this case; but we can profitably consider the different effects of the several forms. The original arrangement in two separate sentences is not to be tolerated. Sentence 1 makes the hopelessness of the attack on the fort the thing of most importance, and the second coördinate clause merely emphasizes that hopelessness. In sentence 2 the first clause is subordinate, rather than coördinate as in the preceding, and because of this subordination it expresses a reason for the direct predication not manifest in the insistent hopelessness of form 1. In sentence 3 the subordinate clause gives a reason as before, but in this form the emphasis is on the fact that the attack was given up *only* when it had become hopeless. Each of these sentences says the same thing, but the understanding of that thing which the reader will receive is not the same. The alteration in meaning comes through the change in the degree and character of the subordination of the secondary clause. The following sentences found in students' papers are faulty in the matter of the subordination of clauses.

1. Here tall trees grow on either side of the road, nicely mown grass plots come between the broad walks and the fences which inclose well-kept lawns.

2. At this Margy's hold relaxed, and her strength was totally exhausted, for she had fainted.

3. .He arranged his head-gear and gave his signal, but the ball hit his shoulder, but fortunately landed in the arms of the great full-back, who hit center and gained five yards.

In the first sentence, which is part of a description of a village street, the relation of the concluding clause to the preceding, whether subordinate or coördinate, is not at once clear. The subject matter of the clause suggests the coördinate relation, but the relative *which* is a subordinate connective. Again, the word *and* seems at first to connect a new coördinate clause to the preceding instead of merely joining the nouns *walks* and *fences*. In re-writing this we must bear in mind that the degree of subordination which the grammatical structure indicates must be that which the subordination of thought requires. Here the concluding clause seems to be quite as important as those preceding, and there should be no subordination, the sentence re-written reading about as follows:

> Here tall trees grow on both sides of the road, the lawns are well kept, and nicely mown grass plots come between the broad walks and the fences.

In the second sentence the subordination of the final clause is more clearly and unmistakably faulty. Either Margy fainted because her strength was totally exhausted, or her hold relaxed because she had fainted. Perhaps, if we say that her strength was exhausted, she fainted, and her hold relaxed, we shall have indicated the proper relation between the clauses, but in any case the final clause is not subordinate to the others. In the third sentence we have a subordinate clause within a subordinate, something of not infrequent occurrence

and not always easy to manage. Here, though the clauses beginning with the conjunction *but* are not in strictness grammatically subordinate, they are so in effect, while the first clause should be made subordinate in structure as it is in thought. Of course the repetition of the conjunction adds to the awkwardness of the construction, but the substitution of *though* for the second *but* will not make the sentence satisfactory Re-writing in such fashion as to make the first clause subordinate we shall have something like this:

> When he had arranged his head-gear and given his signal, he was hit on the shoulder by the ball, but fortunately it landed in the arms of the great full-back, who hit center, and gained five yards.

35. Sentence-Variety. — We get pleasure out of reading when each moment something that we did not know or had not felt before comes into our consciousness from the printed page. When the book in our hand ceases to give us new sensations, or to revive old ones with new vividness, we throw it down. In our reading, the pleasure of novelty may come to us through the subject matter or through the form of what we read. When it is something more than commonplace in the form that holds our attention we are less conscious of novelty as the source of pleasure, but it is so none the less truly. Monotony of sentence-structure will destroy our pleasure in almost any subject, if that monotony be sufficiently pronounced.

Philip Van Artevelde lived in the latter part of the fourteenth century. His father was the well-known Jacques Van Artevelde, from whom Philip inherited many of his military abilities. He was named Philip in honor of Philippa of Hainault, his godmother at his baptism.

In this paragraph the monotony of structure is not so great as is frequently the case; but each sentence begins with the subject followed immediately by the predicate. The subject of the first sentence is included in the subject of the second sentence, and again in the pronoun of the subject of the third sentence. This is a fault very common in the work of young and inexperienced writers, and one against which all writers have to guard continually. A composition that is made up largely of short simple sentences is more liable to the defect of monotonous structure than one composed of longer complex and compound sentences; since in short simple sentences it is difficult to vary the order of subject, predicate, and object. Even compound sentences are often little more than disjointed simple sentences strung together by various connectives. The student should make continual effort to acquire variety of sentence-forms and ease in the use of them. A few methods of varying the simple form above are suggested here.

1. At home and abroad things were looking ominous for the new reign. — McCarthy.

In this sentence a prepositional phrase precedes the subject.

2. When an intelligent foreigner commences the study of English, he finds every page sprinkled with words whose form unequivocally betrays a Greek or Latin origin. — MARCH.

An adverbial time clause here precedes the subject. Adverbial clauses of various sorts may be so used, concessive, conditional, causal, and others, and some of these forms are given in sentences 3 to 8 following.

3. So far as the nation at large was concerned, no history, no romance, hardly any poetry save the little known verse of Chaucer, existed in the English tongue when the Bible was ordered to be set up in churches. — SAINTSBURY.

4. Had the Bible then for the first time appeared in an English dress, the translators would have been perplexed and confounded with the multitude of terms. — MARSH.

5. That we may not enter the church out of the midst of the horror of this, let us turn aside under the portico which looks towards the sea. — RUSKIN.

6. Though the cadences of Newman's prose are rarely as marked as here, a subtle musical beauty runs elusively through it all. — GATES.

7. If there was any person entitled to speak with authority on the subject, that person was assuredly Mrs. Dingley. — COLLINS.

8. As we track Elizabeth through her tortuous mazes of lying and intrigue, the sense of her greatness is almost lost in a sense of contempt. — GREEN.

Adverb clauses may take so many forms that several sentences in succession may begin with such clauses and yet seem unlike.

9. The days of creation; the narratives of Joseph and his brethren, of Ruth, of the final defeat of Ahab, of the discomfiture of the Assyrian host of Sennacherib; the moral discourses of Ecclesiastes and Ecclesiasticus and the Book of Wisdom; the poems of the Psalms and the Prophets; the visions of the Revelation, — a hundred other passages which it is unnecessary to catalogue, — will always be the *ne plus ultra* of English composition in their several kinds. — SAINTSBURY.

Sentences of this form serve to mass a number of things which have the same relation to the verb; such grouping saves words, and is more vivid in effect.

10. Luxurious and pleasure-loving as she seemed, Elizabeth lived simply. — GREEN.

11. Conspicuous among the Dutch troops were Portland's and Ginkell's Horse. — MACAULAY.

12. Certain it is that a great difference of character existed between those Greeks who mingled much in maritime affairs and those who did not. — GROTE.

Sentences 10, 11, and 12 illustrate different ways of introducing the adjective at the beginning of the sentence. This should be done only when the adjective is one that may properly be made prominent.

13. Of political wisdom in its larger and more generous sense Elizabeth had little or none; but her political tact was unerring. — GREEN.

The transposition of a portion of the object to the beginning of the sentence gives variety, since it is unusual, but is admissible only when that which is transposed may properly be made emphatic.

36. Sentence-Length. — From what has been said of sentence structure we are naturally led to ask what the proper length of a sentence should be. A little consideration will show that no definite answer can be given to this question. As the sentence must contain all that is necessary to complete the thought, its length will depend on the work it has to do. Approximately speaking, we may say that simple ideas will naturally be expressed in short sentences, and that more complex ideas and finer shades of thought will require longer sentences for expression. Again, short sentences are serviceable in expressing strong feeling and rapid action, or in definitions and propositions which require concise statement, and, lastly, they contribute to a vigorous style. Long sentences have the opposite uses. They give weight and dignity, amplify topics, develop propositions, and express the finer modifications of thought. Each serves certain purposes; but a succession of either long or short sentences becomes monotonous, and fatigues the reader. Good writers judiciously vary the length of their sentences, as a glance at books or magazines will show.

As inexperienced writers often use too many words in expressing their thoughts, and as they have an imperfect conception of what a sentence should contain, they will find it worth while to practice brevity. There can be no question that the short sentence is one of the elements of a good style, and contributes much to vigorous expression. To acquire the habit of writing short sen-

tences is certainly safer and more advisable for young writers than to attempt long and ponderous expressions.

EXERCISES.

1. Indicate the sentence-divisions in the following passages by proper punctuation.

The preparations of a snow storm are as a rule gentle and quiet a marked hush pervades both the earth and sky there is no uproar no clashing of arms no blowing of wind trumpets these soft feathery exquisite crystals are formed as if in the silence and privacy of the inner cloud chambers rude winds would break the spell and mar the process the clouds are smoother with less definite outlines and slower movements than those which bring rain in fact everything is prophetic of the gentle and noiseless meteor that is approaching and of the stillness that is to succeed it

JOHN BURROUGHS: *A Snow-Storm.*

Thinking not growth makes mankind there are some who though they have done growing are still only children the constitution may be fixed while the judgment is immature the limbs may be strong while the reasoning is feeble many who can run and jump and bear any fatigue cannot examine cannot reason or judge contrive or execute because they do not think accustom yourself then to thinking set yourself to understand whatever you see or read to run through a book is not a difficult task nor is it a very profitable one to understand a few pages only is far better than to read the whole where mere reading is the only object if the work does not set you to thinking either you or the author must be deficient,

ISAAC TAYLOR: *Thinking Makes the Man.*

2. Rewrite the following paragraph in longer sentences, giving careful attention to the proper subordination of clauses, and to the proper grouping of related ideas in the sentence. Be prepared to justify the arrangement in each sentence.

1. Mrs. Baker was at that time an eager young woman. She was somewhat tragic. She was of complex mind and undeveloped manners. She had had a crude experience of

matrimony. This had fitted her out with a stock of generalizations. These exploded like bombs in the academic air of Hillbridge. She had become the spokeswoman of outraged wifehood. Her husband had been signally gifted with the faculty of putting himself in the wrong. This was fortunate for her. It had given her leaving him the dignity of a manifesto. In the light of spokeswoman of outraged wifehood she was interesting. She was even cherished by that dominant portion of Hillbridge society which was least indulgent to conjugal differences.

It found a proportionate pleasure in being for once able to feast openly on a dish liberally seasoned with the outrageous. This endeared Mrs. Baker to the university ladies. In Hillbridge misfortune was still regarded as a visitation. It was designed, as they thought, to put people in their proper place, and make them feel the superiority of their neighbors. To Mrs. Baker, however, they accorded more than usual liberty of speech and action. The young woman so privileged had a kind of personal shyness. She had also intellectual audacity. This was like a reflected impulse of coquetry. One felt that if she had been prettier she would have had emotions instead of ideas.

3. Write sentences having the forms of those numbered 1 to 13 in section 34, illustrating different sentence-types, making two of each kind.

4. Re-write each of the following groups of sentences in one sentence, bringing to the class several writings of each group, showing different treatment in the way of subordination of clauses. Be prepared to say which you think best, and to give reasons for your opinion.

1. I set out with a complete distrust of my own abilities. I renounced totally every speculation of my own. I had a profound reverence for the wisdom of our ancestors. They have left us the inheritance of a happy constitution and a flourishing empire. They have left us the treasury of the maxims and principles which formed the one and obtained the other. This is a thousand times more valuable.

2. One senator with the breath of his eloquence has blown a beautiful piece of rhetoric. It has been resplendent with the hues of the rainbow. Another senator has pricked it with the sharp spear of his sarcasm. Then the senate has lapsed into inextinguishable laughter. This has been followed the next day by a squall of ill-humored contention.

3. There are those who say that Congress rarely acts intelligently. It is influenced by personal considerations. It is concerned with benefits for the district or the party. Those who say this are intelligent observers. As they think, Congress acts intelligently only in consequence of popular agitation and in fear of it. This agitation occasionally amounts almost to a revolution.

5. Which is the more important of the two sentences in each of the following groups? Could they be combined into one with better effect? If so, combine them in accordance with your decision in regard to proper subordination.

1. Sometimes he could see for miles and miles over the still, green jungle. In like fashion a man on the top of a mast can see for miles across the sea.

2. Night is a dead, monotonous period under a roof. In the open world it passes lightly, with its stars and dews.

3. Two centuries of the play of the sea-wind were in the velvet of the mosses. These lay along its inaccessible ledges and angles.

4. This may be kept up through all the sessions. If so there will come to Christian work of every type a new impulse.

5. The beginning of the national campaign draws near. A dense fog still obscures in the public mind the problem of the trusts.

6. The balloon was invented by the French. For this reason, perhaps, they appear to believe that it will furnish the final solution of the navigation of the air.

6. What is the relation of the third sentence in the following group to the two preceding, and how would you express that relation more definitely than in the arrangement here? Re-write.

1. It is a purely nominal republic, a wholly fictitious democracy. 2. It is brutally governed by the military oligarchy. 3. Public spirit there has grown very narrow, and popular sentiment has become rather dangerous toward foreigners.

Which of the two sentences following bears to the other the causal relation, and is that sufficiently pronounced to warrant the use of such a definite word of

relation as "because," "since," or "as"? Re-write the two clauses indicating the relation and the degree of relation you find between them.

1. These people are endowed with unlimited power to supply by handwork crude materials in exchange for the products of machinery. 2. They stand waiting to exchange their products with those nations who will work them into the machine-made fabrics they require.

Which of the two sentences following is of the greater importance, and which would you place first in re-writing them to make their relation clearer? Which is general in meaning and which specific? Is the generalization or the specific statement more effective in making the reader realize the general truth? Re-write.

1. It has already been remarked that the traffic of the Sault St. Marie Canal now exceeds the traffic of the Suez Canal. 2. From this one may get some idea of the mechanism of our waterways.

7. Re-write the following material so as to give to the paragraphs greater variety of sentence endings and sentence beginnings. Combine or break up sentences as seems to you best, and be prepared to give your reasons for using the various sentence-forms.

1. The United States commenced at first with a very liberal patent law. 2. It has repaid to the nation, by the systematic and cordial encouragement of its great inventors, from 1790 to the middle of the nineteenth century, a thousand-fold all its cost and all its sacrifices. 3. It has placed the United States far in the van in all progress resulting from scientific discovery and mechanical invention. 4. It was recognized by Washington and Jefferson and Madison, and all the great men of the earlier congresses, that this is the one case in law in which law must itself establish the right to property. 5. Material wealth is acquired by gathering together the substance. 6. It is tangible and the owner's right is unquestionable. 7. The law does not establish his right; it simply protects his property against unlawful seizure. 8. It is not the same in the case of the product of the brain, whether of the inventor, or author, or discoverer; he cannot of himself hold, or establish his own possession.

9. The law must give him what is recognized as a limited possession and monopoly, fairly dividing advantage between him and the people.

2. Our modern athletes must learn this chief, if somewhat obvious, lesson from Olympia, if they would not remain barbarians in spirit, amid all the external paraphernalia of Hellenic revival. 2. They must strive, like the young heroes of Pindar, only for the complete development of their manhood, and their sole prizes must be the conscious delight of perfectly trained powers and some simple symbol of honor. 3. They must not prostitute the vigor of their youth for gold, directly, or indirectly, through division of gate receipts, acceptance of costly prizes, or coining into money the notoriety that the newspaper press and the telegraph instantly lend to every form of ephemeral preëminence. 4. It is not merely that the commercial spirit destroys all the ideal associations that transfigure the bare physical facts of the contests. 5. It is that it "hardens a' within and petrifies the feeling." 6. It is fatal, as the Greeks learned in their degenerate days, to the very object for which gymnasiums and athletic contests are instituted, the harmonious development of the body to be the apt servant of the mind in all the affairs of life. 7. It is inevitable that where money is the end men will tend to rate the end above the means, or rather to misconceive the true end, through giving too much attention to the means. 8. Drugs will be administered to induce sleep after heavy repasts or overtraining, through the need of reinvigorating the body. 9. The professional will usurp the place of the amateur, so lowering the tone of athletic contests. 10. Highly specialized, time-absorbing forms of training will be substituted for the free and healthy play of the faculties in leisure hours, leading to monstrous and abnormal developments of body and sluggishness of mind.

CHAPTER VI.

WORDS.

37. **What Words Are.** — Words are arbitrary symbols which by custom represent ideas. By general agreement we use them to communicate our thoughts to others, but we need not necessarily adopt this means of communication. Often we convey a simple idea by gestures or other signs ; but if we were confined to gestures and signs alone we should be very much restricted in the expression of our thoughts. We use words, because in them we have a larger number and variety of symbols which are readily understood. All words, however, are not equally serviceable. Some from their derivation or association suggest much more to our minds than others ; that is, they have greater thought or emotional value. To be effective in our writing we must have as many words as possible at our command, and understand something of their utility, so that we may choose those which best express our thoughts and feelings. To this end we may consider to some extent how our words are made up, the sources from which they are derived, and their thought value.

38. **Sources of English Words.** — The English language is especially rich in the number of its words and

in their range of meaning. They are drawn from various sources; but two influences, mainly, have contributed to the making of our vocabulary. Primarily it is English, drawn from Old English or Anglo-Saxon sources, to which have been added many words from the classical languages, introduced principally through the Norman French at the time of the Norman Conquest, and later by scholars during the Revival of Learning, or since that period. When Old English became a written language the people who spoke its various dialects were but little advanced in civilization, consequently they had no great range of ideas to express, and developed but a limited vocabulary. They had words for all the simple family relations, such as father, mother, son; words for house, home, river; words for heat and cold, light and darkness; and these words have remained with so little change that we can often know their meanings from their modern forms. Naturally, words that were a part of the language previous to the Norman Conquest, and still remain in use, are largely the simple, more elementary words of our speech, — words in which we express feelings that are common to all. For complex thought, however, or for nice distinctions of meaning, the vocabulary of our early tongue is inadequate; abstractions and generalizations we must put, to a great extent, into the words derived from Latin or Greek sources. But for telling power over simple emotions our native English is most effective. The following selection from Dickens is written almost wholly in the

vocabulary of the mother tongue, and to this is due largely the directness and vividness of its emotional appeal.

There was once a child, and he strolled about a great deal, and thought of a number of things. He had a sister, who was a child, too, and his constant companion. These two used to wonder all day long. They wondered at the beauty of the flowers; they wondered at the height and blueness of the sky; they wondered at the depth of the bright water; they wondered at the goodness and the power of God, who made the lovely world.

They used to say to one another sometimes, Supposing all the children upon earth were to die, would the flowers and the water and the sky be sorry? They believed they would be sorry. For, said they, the buds are the children of the flowers, and the little playful streams that gambol down the hillsides are the children of the water; and the smallest bright specks playing hide and seek in the sky all night, must surely be the children of the stars; and they would all be grieved to see their playmates, the children of men, no more.

There was one clear shining star that used to come out in the sky before the rest, near the church spire, above the graves. It was larger and more beautiful, they thought, than all the others, and every night they watched for it, standing hand in hand at the window. Whoever saw it first cried out, "I see the star!" And often they cried out both together, knowing so well when it would rise and where. So they grew to be such friends with it, that before lying down in their beds they always looked out once again, to bid it good night; and when they were turning round to sleep, they used to say, "God bless the star!"

CHARLES DICKENS.

In the following passages the words of classic origin have been printed in italics, and you will observe that in

comparison with the preceding selection there is a surprisingly large number of them.

Viewed from the *scientific* standpoint the *successful administration* of *tropical dependencies presents* a *number* of *difficulties* which fall readily into two *classes* — the *difficulties inherent* in the *nature* of the *local conditions* and those *incident* to the *imperfection* of the *instruments employed;* in other words, the *difficulties involved* on the one hand in the *formulation*, on the other hand in the *execution* of a *policy*.

Unfortunately, however, mankind in *general refuses absolutely* to *include government administration* among those things which are to be *considered proper subjects* for *scientific treatment*. So, in setting out to *examine* some of the *practical problems* of *tropical colonization* we must *realize* at once that the *simple statement* of the *scientific difficulties* of the *task* falls far short of *expressing* the *magnitude* of the work in hand.

ALLEYNE IRELAND *in the Independent*, July 5, 1900.

Glancing over the words in italics we see at once that there are many for which a primitive people, or a people not already advanced in civilization, would have no use, since they would not have in their thought the things for which these words stand. Such words are *scientific, administration, tropical, dependencies, inherent, incident, instruments, involved*, and perhaps others. As civilization advances it demands new words continually, and these additions to our vocabulary come very largely from the Latin or the Greek. These words, when they have come into the language, are just as much a part of it as are those which have been in common use for centuries, but they do not quicken our emotions in just

the same way. Words of classic origin are of more frequent occurrence in the literature of thought than in the literature of feeling. When we see them on the printed page or hear them spoken, they bring to mind things that have been a part of our mental life rather than those that are a part of our experiences; and words influence us quite as much through their associations and suggestions as through their definite meanings.

39. The Anglo-Saxon Element. — Only a small part of our English words have been English always, but these few are used much more in ordinary speech and writing than are the words derived from other sources. We will see how a few of them are made up, so that we may use them more intelligently. Perhaps you have fancied that, if you know the meaning of a word, you know quite enough to enable you to use it effectively, but that is not true. The significance of any word is so bound up in its history and in our experience that probably it does not have exactly the same value for any two readers. Below is a list of words with Anglo-Saxon prefixes. Study each group carefully, and define the meaning of each *prefix*.

Abed, aback, aboard, afield, afloat.
Because.
Become, besmirch, bestir, beset.
Forgive, forget, forbear, forbid.
Forefend, foretell, forestall, forewarn.
Mischance, mismatch, mistake.
N-ever, n-either, n-one, n-othing.
Outlaw, outstretch, outward.

Overspread, overdo, overmatch.
To-day, to-morrow, to-night.
Untruth, unfulfilled, unhonored.
Undertake, undergo.
Withstand.

Bring to class a list of words made with each of the following noun suffixes, and say what the suffix adds to the word.

1. -ar.	5. -en.	9. -ling.	13. -ship.
2. -ard.	6. -er.	10. -ness.	14. -stead.
3. -dom.	7. -hood.	11. -ock.	15. -ster.
4. -craft.	8. -kin.	12. -ric.	16. -wright.

Now it is to be remembered that in writing we do not stop to think that in one place we should use an Anglo-Saxon word and in another a word that bears the classic stamp upon it. Did we do that, our writing would become stiff and mechanical. But a discriminating familiarity with the two elements in the language makes it more natural for the word that is associated with deep feelings to come readily to mind when it is wanted to touch a like feeling anew. Let us see whether in our own writing, even without this familiarity, we make a distinction in favor of the English word when we have subjects of a certain kind in hand. (On one subject from each of the two lists following write not less than one hundred words. When you have finished find out, with the aid of a dictionary, what proportion of the words employed in each case is Anglo-Saxon, and be prepared to state in the class why it is greater in one case than in the other.)

A. 1. The budding of the trees.
2. Jack the Giant Killer.
3. How John learned to play base-ball.
4. Marjory Fleming.
5. The day we went fishing.
6. The beaver's house.

B. 1. Chinese diplomacy.
2. Improvements in methods of transportation.
3. The influence of the telegraph upon commerce.
4. New illuminants.
5. The benefits of immigration.
6. Dying civilizations.

40. The Classical Element. — That portion of our English vocabulary which comes from other than strictly English sources is so much more complex and in many ways so much richer than our native vocabulary, that an acquaintance with some of its more important root words, and with the prefixes and suffixes that occur more frequently in it, is particularly valuable for any one who wishes to use the language effectively. Naturally, one can best come to a knowledge of the exact force of words derived from classical roots through a direct study of the Latin and Greek languages themselves, but even a second-hand acquaintance with them is worth while. We will consider briefly some of the various uses to which a single Latin root is put when it has been transferred to our speech. Let us take the very common verb *duco*, meaning *I lead*. We have it in the words *adduce*, *abduct*, *aqueduct*, *conduct*, *conduce*, *deduct*, *deduce*, *ductile*, *educate*, *educe*, and many others. Now, taking the nouns derived from some of these words, which as given are mostly verbs, we can define them readily enough in terms of the original root and its prefix. A deduction

is a conclusion which we have *led down* from some other fact, an abduction is the *leading away* of something, an education is the *leading out* of the powers and faculties of the one who has been educated. Observe, too, that *deduce* and *deduct* are compounded of the same root and prefix, and yet, as we use them, they mean altogether different things, although both clearly retain the original significance of root and prefix. This is true of other words of classic origin. Clearly, we shall be helped in our understanding and use of words derived from foreign sources by a study of the way in which they are put together in the process of becoming part of our English speech. Bring in a list of not less than thirty words in which the following Latin prefixes occur.

a, *ab*, *abs* = from, away from.

ab-hor = to shrink from.

ad = to.

The *d* of this prefix is usually changed to the sound of the consonant following it in the root, becoming then *a-*, *ac-*, *af-*, *ag-*, *al-*, *an-*, *ap-*, *ar-*, *as-*, *at-*. This has come from the difficulty experienced in pronouncing two dissimilar consonants in succession without an intervening vowel.

ad-here = to cling to.

con = with or together.

The *n* changes sound occasionally, forming *co-*, *cog-*, *col-*, *com-*, *cor-*.

con-tract = to draw together.

dis = *apart, asunder, opposite of.*

This changes to *di-* and *dif-*.

disjoin = to make the opposite of joined.

in = in, into, or, on. (It has this meaning in verbs and some nouns, but is a negative in adjectives and other nouns).

Changes to *it*, *im-*, *ir*.

infuse = to pour into.

intra and *intro* = within or into.

introduce = to lead into.

contra = against.

contradict = a speaking against.

ex = out or from.

Changes to *e-*, *ec-*, *ef-*.

exhale = to breathe out.

ob = against or out.

Changes to *o-*, *oc-*, *of-*, *op-*.

oppose = to place against.

post = after.

postpone = to place after.

sub = under.

subject = to place under.

re = back.

reject = to cast back.

trans = beyond or through.

transmit = to send through.

de = down, off, or away.

deport = to carry off.

circum = around.

circumvent = to come around.

The following list of Latin roots includes only such as are of frequent occurrence. Every one who wishes to use the English language effectively should be familiar with them. Bring to the class a list of not less than thirty words which have been derived from them.

capio, captum = to receive, to take.

In most of its English derivatives this has been softened to *ceive*. *Receive, deceive, perceive.*

claudo, clausum = to close, to shut, to finish.
disclose, closet, clause, seclude.

duco, ductum = to lead, to draw.
produce, viaduct, educate, conduct.

fero, latum = to bear, to bring, to carry.
refer, translate, infer, collation.

gradus = a step.

gredior, gressus = to step, to go.
gradual, progress, egress.

jacio = to throw.
project, conjecture, trajectory, subject.

porto, portatum = to carry.
report, transport, deport.

mitto, missum = to send.
permit, dismiss, remit, commit, omit.

pono, positum = to place.
dispose, expose, propose, posture, deponent.

facio, factum = to make.
fact, defect, perfect.

scribo, scripsum = to write.
inscribe, describe, prescription, scripture.

From these and various other roots words are formed by the addition of suffixes of different kinds. It will be noticed that these suffixes do not change the root in quite the same way as the prefixes. A word ending in the suffix *-ion* is a noun, and remains so while it retains this ending; but a word with the prefix *de-* may be a verb, noun, adjective, or adverb, as *deduce, deduction, deductive, deductively.* Bring to class a list of not less than twenty-five words containing suffixes in the list below, and be prepared to give such definition of each word as will include the meaning of the suffix.

Noun Suffixes = one who (agent), or that which.
-an. *mathematician*, one who understands mathematics.
-ier. *cavalier*, one who is chivalrous.
-ment. *allotment*, that which is allotted.

Noun Suffixes = state; condition; quality; act.
-ence. *opulence*, condition of being opulent.
-ity. *equality*, condition of being equal.
-tude. *aptitude*, condition of being apt.

Noun Suffixes = small.
-cule. *molecule*, a small mass.

Noun Suffixes = one who is (objective); that which is.
-ee. *committee*, that to which something is committed.

Adjective Suffixes = like; relating to; being.
-ine. *Alpine*, relating to the Alps.
-ar. *tubular*, like a tube.

Adjective Suffixes = that may be.
-ile. *ductile*, that may be drawn.

Adjective Suffixes = abounding in; having the quality of.
-aceous. *herbaceous*, having the quality of an herb.
-ous. *mountainous*, abounding in mountains.

Adjective Suffixes = having the power of.

-ive. *decisive*, having the power of deciding.

41. Comparison of the two Elements. — Were we dependent wholly upon the Anglo-Saxon element in our tongue, we should be able to voice in but a bungling fashion the refinements of thought and feeling that have come to us in the complexity of modern life. Were we deprived of the words of our native speech, we should hardly know how to put our more elemental emotions into form to make others feel them as intensely as we feel them. The words in the first column below are Anglo-Saxon, and those in the second column their classical equivalents. Which in each case is the more specific and less inclusive term? Which would generally secure greater accuracy of expression? Is this in each case in accordance with what you know of the source of the word, or not? Bring to class sentences illustrating the use of one of each of the pairs of synonyms.

1.	Show,	exhibit.	11.	Dark,	obscure.
2.	Glitter,	radiate.	12.	Crowd,	multitude.
3.	Slave,	servant.	13.	Sin,	crime.
4.	Hidden,	secret.	14.	Bold,	brave.
5.	Ripe,	mature.	15.	Bent,	curved.
6.	Right,	proper.	16.	Unbounded,	infinite.
7.	Truth,	veracity.	17.	Upbraid,	reprove.
8.	Fair,	honest.	18.	Belief,	faith.
9.	Wish,	desire.	19.	Good,	benefit.
10.	Worth,	merit.			

To In the first of the following selections a number of Anglo-Saxon words have been printed in italics, and in the second a number of classic words have been indicated in the same way. Let us see what effect it will have upon each of these paragraphs to substitute, as far as possible, words of a different origin for the words indicated. Re-write each of them, employing classical words for those italicized in the first, and Anglo-Saxon words for those so printed in the second. Be ready to say in the case of each word whether the change has resulted in greater definiteness or less, in greater emotional force or less, in greater clearness or less; and be prepared with some general conclusion drawn from what you observe in these separate cases.

The English were not *running*. They were *hacking* and *hewing* and stabbing, for though one white man is seldom physically a *match* for an Afghan in a sheep-skin or wadded coat, yet, through the pressure of many white men behind, and a certain *thirst* for revenge in his *heart*, he becomes capable of doing much with both ends of his rifle. The Fore and Aft *held* their *fire* till one bullet could *drive* through five or six men, and the front of the Afghan force gave on the volley. They then selected their men, and *slew* them with *deep* gasps and *short hacking coughs*, and *groanings* of leather belts against strained bodies, and realized for the first time that an Afghan attacked is far less formidable than an Afghan attacking; which fact old soldiers might have told them.

RUDYARD KIPLING:
The Drums of the Fore and Aft.

Golden indeed were the *expectations* with which hopeful *people* welcomed the *exhibition* of 1851. It was the

first *organized* to gather all the *representatives* of the world's *industry* into one great fair; and there were those who *seriously expected* that men who had once been *prevailed* upon to meet together in friendly and peaceful *rivalry* would never again be *persuaded* to meet in rivalry of a fiercer kind. It seems *extraordinary* now that any sane person can have *indulged* in such expectations, or can have *imagined* that the *tremendous forces generated* by the *rival interests*, *ambitions*, and *passions* of races could be *subdued* into *harmonious coöperation* by the good sense and good feeling born of a friendly meeting. The Hyde Park Exhibition and all exhibitions that followed it have not yet made the slightest *perceptible difference* in the warlike *tendencies* of nations.

JUSTIN MCCARTHY: *History of Our Own Times.*

42. Emotional and Intellectual Characteristics of Words. — Sometimes we are satisfied with making our readers know what we mean; sometimes we wish to make them see with the eye of the mind a picture that we realize vividly; and again we may wish to have both meaning and visualization quickened into more real existence by a rush of feeling. When we have become able to do this last somewhat as we will, we may feel that we have in great part mastered what is called the technic of literary art. Robert Louis Stevenson is reported to have said that any one who is ambitious of acquiring literary skill must be willing to wait half a day for the right word. Probably every writer who has achieved like success would confirm the remark. But first we must train ourselves to know the right word when it comes, or our waiting, however long, will not avail. Only by years of both reading and writing can we

come to an easy command of a full and rich vocabulary, and even then we shall not write clearly if we have not learned what sort of distinctions between words should be made. Let us attempt a little classification of words in accordance with the character of their appeal to thought or feeling. In the first column below is given a list of five classes of words, and following each, a letter to be employed in designating words of that class. In the second column is given a list of subsidiary characteristics of words with corresponding numbers to be employed in indicating words which have these characteristics.

Closely personal	$= u$	Suggesting images that are;	
Concrete	$= w$	Universal	$= 1.$
Particular and specific	$= x$	" Primitive	$= 2.$
		" Local or special	$= 3.$
General	$= y$	" Scholarly or technical	$= 4.$
Abstract	$= z$	Giving meaning without image	$= 5.$

Let us consider a few words with reference to this classification. The word *country*, for instance, we would mark u1 (*country*^{u1}), because, as soon as we know the meaning of the word, we know it as something to which we have some sort of personal relation; we are told of *our* country first, and we should add the symbol 1, because, though the image it suggests is weak and indefinite, it is real, and it comes to everyone, whether civilized or uncivilized, cultured or ignorant. In like manner we should mark *father*^{u1}, *mother*^{u1}, *birthplace*^{u1}, and many others. For words that would suggest images that have to do with the life of all

primitive peoples, but less definitely, if at all, with those civilized, we should add the secondary marking 2; and for words that would suggest images to people of some particular nation, locality, or occupation only, we should add the symbol 3. Words such as *ratiocination* would have 5 as the secondary symbol, and such words would generally belong to classes *y* and *z*. Not all abstract words would have the secondary marking 5. *Slavery*, for instance, would clearly suggest some sort of an image having to do with the life of practically all primitive peoples, and so would have the secondary marking 2. Now, in general, words to which we should apply the symbols *u1* are clearly more fitted to quicken the emotions of the reader than those of any other class, and those to which we should apply the symbols *z5* are rather intellectual than emotional.

When we write we must continually make a study of the appeal that the words we employ will make to thought and feeling. A composition that is to move the sensibilities must not be written in words that appeal largely to the intellect. We will spend a little time in marking the following paragraphs with the symbols given in the classification above. Not all words, of course, will be included in the classification; but nouns, adjectives, and some of the verbs should be marked. Come to class prepared to justify the marking of each word, and bring a statement of the number of words of each class that you find in each selection. Of the twenty-five markings possible, which six in your

judgment cover the more emotional words, and which six the more intellectual? Which of the selections given seem to you to deal more with thought, and which more with feeling, and do your markings agree with this decision?

A comparison between Europe and America, as respects the current production of dramatic literature intended for actual performance, offers results which reflect upon us a striking national discredit. In Germany, the two foremost writers among those now living are writers for the stage. The two greatest of living Scandinavians are likewise dramatists. In France there is at least the poet of "Cyrano" to reckon with, besides the men who have passed away during the closing quarter of the century. Italy offers one contemporary name of much significance, and the like statement is true of Spain and of Belgium. Even England has her present-day group of highly respectable playwrights, men of serious purpose and substantial performance, if not exactly writers of genius. The works of all the men here mentioned belong distinctly to the literatures of their respective countries, and in some cases they constitute the best literature that is now being produced in those countries. Has America anything of the sort to show? Well, we have Mr. Bronson Howard, and Mr. Augustus Thomas, and Mr. Clyde Fitch. But who would think of reckoning the productions of these men among the noteworthy things of our modern literature? The mere suggestion is an absurdity. We have poets and novelists and essayists fairly comparable with those of the European countries; but of dramatic writers, in the European sense, we have not one, nor have we ever produced one.

Editorial in the *Dial*, Jan. 1, 1900.

Dacier had observed the blush, and the check to her flowing tongue did not escape him as they walked back to

the inn down the narrow street of black rooms, where the women gossiped at the fountain and the cobbler threaded on his door-step. His novel excitement supplied the deficiency, sweeping past minor reflections. He was, however, surprised to hear her tell Lady Esquart, as soon as they were together at the breakfast-table, that he had the intention of starting for England; and further surprised, and slightly stung too, when, on the poor lady's moaning over her recollections of the midnight bell, and vowing she could not attempt to sleep another night in the place, Diana declared her resolve to stay there one day longer with her maid, and explore the neighborhood for the wild flowers in which it abounded. Lord and Lady Esquart agreed to anything agreeable to her, after excusing themselves for the necessitated flight, piteously relating the story of their sufferings. My lord could have slept, but he had remained awake to comfort my lady.

GEORGE MEREDITH: *Diana of the Crossways.*

Then Jason got out of the carriage, and without further word or sign, swung down the street. The doctor looked after him until his stormy figure was lost in the distance. What thoughts bearded the physician's respectability: Was the city, so atrociously modern, as aggravating to his untamed manhood as it was to Jason's? Whatever games they had played they had generally won. And he knew that of all men Jason was the one to pursue a foe to the uttermost parts of the earth. Jason was Mosaic in his belief of fair play, and in his instinct of retaliation. He would strip himself to pay a debt of honor or of kindness. Likewise to him vengeance was a law as sacred as hospitality, and he could entrust it neither to God nor man to execute it for him. The doctor knew that whatever his old mate purposed would be deftly done, and with dispatch. Far off, the tall sombrero waved above the petty crowd and was finally swallowed. Shaking off his reverie, the doctor called his man and hurried on his rounds.

HERBERT D. WARD.

43. A Large Vocabulary. — It is not enough that we have an accurate knowledge of the words that we employ in our daily speech and in writing; we must have a large vocabulary to draw upon. Writers who use the same words often seem to us, when we read, to be repeating thoughts as well, and that feeling destroys our pleasure in the reading. Indeed, the thought of a composition cannot be developed as fully if the vocabulary in which it is written is a narrow one The intellectual poverty of the writer betrays itself in his poverty of words, and he says less, perhaps, than he means, and seems to say less still. In the following, from a student's paper, observe how the repetition of the words "lived," "mountains," "but," "crabbed," "thought," and "never," give the effect of lack of substance. There are other faults in the composition, but that of tautology is the most serious.

> Old Tim Hardy was a miner who lived all alone in a little cottage up in the Rocky Mountains. For many years he had lived in this desolate region, eager to get some of the gold and silver that the mountains contained. He had searched often fruitlessly, but would never give up, but day after day he toiled, but in vain. His surroundings had done much towards changing his nature and the character of his life. The happy, gallant Tim of long ago had become, as time went on, the hard, crabbed old Tim Hardy. No one thought anything of him and never did a kind word pass his lips. He sometimes wondered why people never had anything to do with him, but he never once thought that it was his own crabbed nature from which they recoiled.

Obviously, then, we should strive to obtain a large vocabulary; for it is only by having an abundant supply of words at our command that we can bring out the fine distinctions of our own thought, and understand other writers who are careful to discriminate in their use of words. For some people no special effort to add to their stock of words is necessary; but for the majority of us such is not the case; we must strive continually to increase our supply until our vocabularies are adequate to our needs. To this end we should not only remember the new words which we meet, but we must grasp their significance with clearness and accuracy.

44. How to Increase our Vocabulary. — There are three sources from which one may hope to increase his vocabulary, — from reading, from the conversation of others, and from frequent writing. Undoubtedly a varied and careful reading of good authors offers the best means of securing a supply of new words; but we may add to our store by listening to the conversation of intelligent and cultivated people. From both of these sources we shall obtain many words which we can soon make a part of our working vocabulary, by using them in our speaking and writing. Frequent writing is in itself a most fruitful method of enriching our vocabulary and keeping it vigorous.

If we do not easily remember words and their meanings, we should try to remedy the matter by taking note of all new words that come up in our reading, looking them up in a dictionary, and writing their meanings,

together with some few sentences in which they occur, in a note-book. Then as soon as possible we should use them. We all have two vocabularies, — the vocabulary of the words that we understand more or less fully when we see them, and that of the words that we use ourselves, — a much smaller number. There are, of course, a great many technical words of which we need to know the meaning, but with which we do not need to be so familiar that they will come easily to mind for our own use. On the other hand, technical words are often useful outside the literature of the occupation or profession in which they occur, and familiarity with some of the more common ones may at any time serve our pens a good turn. And we should remember that definite efforts to use words that are not a part of our writing vocabulary will result in adding them to the number of our working tools. Remember, too, that we think in words, and that if we lack words we shall, to some extent, lack ideas; for ideas are often but the refinements and distinctions of meaning which are involved in words themselves. Let us see how a great master of English prose, John Ruskin, uses words that are not those of our every-day speech.

> But if we seek to know more than this and to ascertain the manner in which the story first crystallized into its shape, we shall find ourselves led back generally to one or other of two sources — either to actual historical events, represented by the fancy under figures personifying them; or else to natural phenomena similarly endowed with life by the imaginative power usually more or less

under the influence of terror. The historical myths we must leave to the masters of history to follow; they, and the events they record, being yet involved in great, though attractive and penetrable, mystery. But the stars, and hills, and storms are with us now, as they were with others of old; and it only needs that we look at them with the earnestness of those childish eyes to understand the first words spoken of them by the children of men, and then, in all the most beautiful and enduring myths, we shall find, not only a literal story of a real person, not only a parallel imagery of moral principle, but an underlying worship of natural phenomena, out of which both have sprung, and in which both forever remain rooted. Thus, from the real sun, rising and setting, — from the real atmosphere, calm in its dominion of unfading blue, and fierce in its descent of tempest, — the Greek forms first the idea of two entirely personal and corporeal gods, whose limbs are clothed in divine flesh, and whose brows are crowned with divine beauty; yet so real that the quiver rattles at their shoulder, and the chariot bends beneath their weight. And, on the other hand, collaterally with these corporeal images, and never for one instant separated from them, he conceives also two omnipresent spiritual influences, of which one illuminates, as the sun, with a constant fire, whatever in humanity is skilful and wise; and the other, like the living air, breathes the calm of heavenly fortitude, and strength of righteous anger, into every human breast that is pure and brave. *The Queen of the Air.*

"Ascertain" is a word we do not use often; and here Ruskin employs it rather than any of its synonyms, such as *learn, find out,* or *discover,* because to ascertain means to make more certain, and in this case some knowledge of the subject is presupposed. "Crystallized" we use even less often, but observe how effective it is here in

describing the slow process of growth of a legend, like that of a crystal, not to be seen or known until completed. "Personifying," "phenomena," "endowed," and "imaginative," are all words of but infrequent occurrence in ordinary speech and writing; and yet there is no reason why they should be cut off from every-day use. Other words that are not a part of the working vocabulary of most people are "involved," "penetrable," "myths," "imagery," "underlying," "dominion," "corporeal," "quiver," "collaterally," "images," "conceives," "omnipresent," and "fortitude." Without these words Ruskin could never have expressed the thought and feeling of this paragraph with such clear vividness, and perhaps he could not have had just the same thoughts and feelings himself. Further, if Ruskin had merely known of these words in a vague way, they might almost as well have been out of the language, so far as their being of service to him is concerned.

We shall find it worth while to look for words that we do not ordinarily make use of, and when new words come up in our reading we should spend time in tracing up their origin in order to fasten them in the memory. The following paragraphs contain words that probably are not a part of your serviceable vocabulary. Bring to class a list of those that you do not use readily and bring also sentences that you have written to illustrate their use. Be sure that you have made diligent study of them in the dictionary, and have come to know with sufficient certainty the shades of meaning by which they differ from other words of like signification.

It is well meant, it is bravely said; and yet, is the conclusion entirely sound? I hardly think that either the great Apostle or the august Emperor would be honestly gratified by the inscription upon their place of sepulture of the epitaph made by Mr. Stevenson, Anno Domini 1890 or so. These men are among the mighty builders of the world; their portion was not failure, but transcendent success; not defeat, but victory. But a half-truth balanced by its opposite moiety is robbed of half its glory; and what becomes of the work of art under these circumstances? And the artist is bound to work within conditions imposed upon him from without. Moreover, Stevenson was far too acute a logician not to look, when it suited his purpose, upon both sides of the shield; and in his *Fables* he gives both obverse and reverse. The *Fables* were written at intervals during the latter half of his career; and perhaps, of all the literary forms employed by Stevenson — and he used most of those extant at one time or another — that of the fable "set his genius" best. Here romance and metaphysic, character and wit, may meet together in harmony and in the realm that is both homely and ideal; and the problem of presentment offers valuable opportunities in the matter of prose composition.

L. Cope Cornford: *Robert Louis Stevenson.*[1]

Although the outward appearance of the house is uninviting, the interior is warm and dainty. The odor of delicate hot-house plants is in the slightly enervating atmosphere of the apartments. It is a Russian fancy to fill the dwelling-rooms with delicate, forced foliage and bloom. In no country in the world are flowers so worshipped, is money so freely spent in floral decoration. There is something in the sight, and more especially in the scent of hot-house plants, that appeals to the complex siftings of three races which constitute a modern Russian. We, in the modest self-depreciation which is a national

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characteristic, are in the habit of thinking, and sometimes saying, that we have all the good points of the Angle and the Saxon rolled satisfactorily into one Anglo-Saxon whole. We are of the opinion that mixed races are the best, and we leave it to be understood that ours is the only satisfactory combination. Most of us ignore the fact that there are others at all, and very few indeed recognize the fact that the Russian of to-day is essentially a modern outcome of a triple racial alliance of which the best component is the Tartar.

The modern Russian is an interesting study, because he has the remnant of barbaric tastes, with ultra-civilized facilities for gratifying the same. The best part of him comes from the East, the worst from Paris.

HENRY SETON MERRIMAN: *The Sowers.*[1]

It is well, in reviewing the character of Socrates, to mark the age in which he lived, as the moral and political circumstances of the times would probably exert an important and immediate influence upon his opinions and character. The dark ages of Greece, from the settlement of the colonies to the Trojan war, had long closed. The young republics had been growing in strength, population, and territory, digesting their constitutions and building up their name and importance. The Persian War, that hard but memorable controversy of rage and spite, conflicting with energetic and disciplined independence, had shed over their land an effulgence of glory which richly deserved all that applause which after ages have bestowed. It was a stern trial of human effort, and the Greeks might be pardoned if, in their intercourse with less glorious nations, they carried the record of their long triumph too far to conciliate national jealousies. The aggrandizement of Greece which followed this memorable war was the zenith

[1] Copyright, 1899, by Harper & Brothers.

of its powers and splendor, and ushered in the decay and fall of the political fabric.

RALPH WALDO EMERSON:
The Character of Socrates, an early essay printed in E. E. Hale's *Ralph Waldo Emerson.*[1]

45. Books of Synonyms and Concordances: — Even the trained writer who has succeeded in making himself the master of a large vocabulary often finds that the proper word has for the moment escaped his memory, and that he must make use of a book of synonyms, or, in default of that, a dictionary. When the right word does not suggest itself, one that is of closely allied meaning will generally come to mind; and by looking up its synonyms and perhaps, if that is not sufficient, the synonyms of some word found among them, we may find the word we want. But perhaps this word is not one that we have merely forgotten, but one with which we are unfamiliar; then we shall have to see how other writers have used it. In this the dictionary should give us some help, and if we have at hand special concordances of different authors they may aid us further. It is not enough to know of the word that it is used in the sense in which we wish to use it. It may be used in various other senses; and perhaps some one of these, in the connection in which we would employ it, would be suggested to the reader more vividly than the meaning we intend to convey. All this must be considered in passing upon the fitness of the word for our use. Further, we should

[1] Permission of Brown & Co., publishers.

question whether the word is in *keeping;* that is, has it been in use in like connection, not with the same meaning simply, but with similar context, or has its use been such as to suggest incongruous thoughts or images? Only by such careful painstaking can we make the written word fully informed with the thought and feeling that struggles in us for expression. The great good that comes to us from our training in translating the Latin and Greek classics is largely that of cultivating the faculty of patient persistence in choosing just the right word from a number of words that the vocabulary shows are admissible.

EXERCISES.

1. What are words, and why do we use them? From what sources are our English words derived?

2. Bring to the class a written statement of the character of each element of the English language as distinguished by derivation.

3. Bring to the class a list of fifty words that seem to you especially fitted for use in the literature of feeling. How large a proportion of them are Anglo-Saxon? How many of them would you mark with the symbols of the six classes of words having the highest emotional value as we have distinguished them?

4. Bring to the class a list of fifty words that seem to you especially fitted for use in the literature of thought. How many of them are classical? How many of them would you mark with the symbols of the six classes of words having the highest intellectual value as we have distinguished them?

5. Bring to the class a paragraph that seems to you an effective example of the literature of feeling, and be pre-

pared to state the proportion of words of the six classes of highest emotional quality which it contains.

6. Bring to the class a paragraph that seems to you an effective example of the literature of thought, and be prepared to state the proportion of words of the six classes of highest intellectual character which it contains.

7. Bring to the class sentences containing each of the words in the following groups of synonyms, and be prepared to state how any word of each group differs in meaning from any other word of the group. A discussion of some or all of the words of each group will be found under many of them in the *Students' Standard Dictionary*.

To abandon, abjure, cast off, forsake, relinquish, repudiate, surrender.
To adopt, cherish, keep, maintain, retain, uphold.
To abate, decrease, diminish, lessen, mitigate, moderate, suppress, terminate.
Absolute, arbitrary, authoritative, despotic, tyrannical.
Active, agile, alert, brisk, expeditious, lively, spry.
To address, accost, approach, greet, salute.
Abutting, adjacent, adjoining, bordering, contiguous.
To admonish, advise, caution, censure, dissuade, rebuke, reprove.
To adorn, beautify, bedeck, decorate, embellish, ornament.
Affinity, consanguinity, kin, kindred, relationship.
To affirm, assert, asseverate, declare, maintain, protest.
Agreeable, acceptable, grateful, pleasant, pleasing.
Blithe, buoyant, cheerful, cheery, genial, joyous, merry, sunny.
Childish, childlike, petty, trivial.
Follow, observe, pursue.
Emancipation, freedom, independence, liberty.

8. Bring to the class a number of synonyms for each of the following words, and discriminate in meaning between them.

Abhor,	Allure,	Bevy.
Abiding,	Anger,	Boorish,
Absorbed,	Animal,	Blaze,
Adept,	Apparent,	Brave,
Admire,	Banter,	Candid,

Caprice,	Discordant,	Irritation,
Character,	Excessive,	Issue,
Coterie	Excuse,	Knowledge,
Depression,	Futile,	Listless,
Delicate,	Guess,	Satisfy.

9. Fill in the blank spaces in the following with fitting words.

This was probably the first light-point in the —— of Luther, his purer will now first decisively —— itself; but for the present, it was still as one light-point in an element all of darkness. He says he was a pious monk; faithfully, painfully to work out the —— of this one high act of his; but it was to little purpose. His —— had not lessened; had rather, as it were, increased into infinity. The drudgeries he had to do as novice in his convent, all sorts of slave-work, were not his ——; the deep earnest soul of the man had —— into all manner of black scruples ——; he believed himself —— to die soon, and far worse than die. One hears with a new —— for poor Luther that, at this ——, he lived in fear of the —— misery; fancied that he was doomed to eternal ——. Was it not the —— sincere —— of the man? What was he that he should be —— to heaven? He that had known only misery and —— slavery: the news was too blessed to be believable. It could not become —— to him how, by fasts ——, formalities and mass-work, a man's —— could be preserved. He fell into the blackest wretchedness; had to wander —— on the —— of bottomless despair.

THOMAS CARLYLE: *The Hero as Priest.*

10. On one of the following topics write not less than one hundred words without paying particular attention to the phrasing. Then look it over, and give it careful revision for tautology, the repetition of the same word or idea. Bring original and corrected copy to class.

A face to be remembered.
Seeing the fair.
Why violets are blue.
Politics as a profession.
Influence of machinery on the condition of the laborer.
The man shows in his work.
Cleanliness the chief agent of civilization.

Part II.

GOOD USE, DISCOURSE, AND STYLE.

CHAPTER VII.

USAGE.

46. The Necessity of Correct Expression. — In indicating the proper method of developing the theme and its component parts no reference has been made to the necessity of expressing our thoughts in correct language. Important as have been the preceding suggestions, they are applicable to the development of thought rather than to the expression of it; and they will not alone suffice to make us good writers, if we are not able to speak and to write correct English. Correct expression is the first requisite of good discourse.

47. What Correct Expression Is. — For the purposes of English composition we may define correct expression as the use of good English words and phrases, employed in their recognized English meanings, and combined according to the English idiom; in brief, correct expression is synonymous with *good English.* It

is not to be supposed for a moment that a writer of English composition would use Greek, Latin, or French for the expression of his thoughts; but many a young writer is tempted to display his knowledge, or piece out his meager vocabulary, by the introduction of foreign words and phrases which should have no place in English writing. Further, there is a prevailing tendency among writers of a certain class to introduce into their writing the slang and vulgarisms of the day. It requires less mental effort to say, "He got a call-down from the super," than to say, "He was reproved by the superintendent." "It is awfully hot to-day," and "I don't think much of those sort of people," are common expressions; yet they have no recognized standing in the language, and their use cannot be too strongly condemned. Other words and phrases are liable to creep in, which, although not containing the glaring faults of those quoted above, are open to criticism. To insure correct expression it is evident that we must have some test of what is good English, some standard by which we may gauge our words and phrases.

48. Good Use, the Standard. — If to be understood is a writer's first object, as it should be, his language must be such that his readers will understand it as he understands it. Accordingly he must use words that are familiar to the readers of to-day, rather than words of the fourteenth or fifteenth centuries; his words must be those that are common to the English-speaking world; and, finally, his language must be that of intelli-

gent and cultivated people. The same reasons that prevent a writer of English from employing Greek and Latin phrases are of equal weight in prohibiting the use of any expression that is not in GOOD USE. GOOD USE is, then, the test of good English.

49. What Good Use Is. — As we have before learned, words are but arbitrary symbols representing ideas, and have only the meanings which usage gives them. These meanings are subject to continual variation. Our language itself is not fixed, but is perpetually changing and enlarging; new words are coming into use, and old words are becoming obsolete. The language of any period is regulated by the cultivated people of that time. Accordingly, a word is in good use at any time when it is accepted in a certain sense by the best writers and speakers of that time, and is so understood throughout the country; or in the language of rhetoricians, a word is in good use when it is in present, national, and reputable use.

50. Present Use. — Considered with reference to our own time, a word is in *present use* when it is understood by the people of to-day. It matters not whether it be as old as "man" and "boy," or as new as "telephone" and "motor-man;" it matters not from what source it is derived, whether it be "quadruped" from the Latin, "yacht" from the Dutch, "taboo" from the South Sea Islands, or "mob," an abbreviation. So far as present use is concerned, one word is as good as another if it is intelligible to the people of to-day.

In these days of change old words go and new words come. Old names disappear with old customs, or acquire new meanings, and new ideas demand new names. With the decline of chivalry, astrology, and archery their vocabularies, being no longer significant, went out of use, only to be succeeded by those of steam and electricity. Words that were familiar a century or two ago are unknown to the present generation. They have become obsolete, for example, *wit*, *wot*, and *wist*, meaning "know," *wend* for "think," *lief* for "beloved," *comen* for "come," *sooth* for "truly," *withsay* for "gainsay," *enow* for "enough," *holpen* for "help," *twain* for "two," and *anon* for "soon," a list taken at random from Malory's "Morte D'Arthur," a work which marks the beginning of modern prose in England. Similar tests may be made from any of the writings of two centuries ago. Present use prohibits the employment of obsolete words, or words used in an obsolete sense, except in poetry or in the historical novel, and inexperienced writers should carefully avoid using them to affect a literary style.

It is impossible to fix accurately the boundaries of present use; but it is safe to assume that any word which is understood by the cultivated people of to-day may be considered as belonging to the present time.

51. National Use. — In writing for the people at large it is necessary to employ words which are not only understood, but understood in the same sense in all parts of the country. Evidently we should not use

foreign words and phrases, or expressions common to a locality or a class, for in so doing we narrow our circle of readers. Common sense, therefore, dictates that we should carefully shun all such words and phrases, and adopt only those words that are in national use as fixed by speakers and writers of national reputation.

1. *Local Terms.* — In whatever part of the country we go we find terms peculiar to that locality. We call them localisms. They are the natural outcome of local experiences and customs, and the number is in proportion to the exclusiveness of the locality. In the days when there was little intercourse between different parts of the country localisms abounded, and new meanings were given to old words, until each locality had a dialect of its own; but with the advent of steam and electricity the people of all sections were brought into closer contact, remote communities became neighbors, books, magazines, and newspapers penetrated the farthest corners of the land, and dialects and localisms to a great extent gave way to a settled national language. Some localisms still remain, and in remote districts flourish. To what extent this is true may be appreciated by comparing the two selections that follow, the first illustrating the speech of the New England Yankee, and the second that of a Tennessee mountaineer.

> "I seen this dog a ha'ntin' round on the dike a good while 'fore you come," said Mar Baker. "I should er give him some ole vittles, only all our scraps go to the hens.

I've always thought he might b'long to a carry-all of fine folks as come ridin' by a week or so 'fore you brought your things down. I can't tell why I took that notion, but I did, and 'Zias thought the same. But then there's a good many high-flyers travellin' about to see the Webster place an' so on."

"I war a-black berryin, thar bein' only a few lef' yit, an I went fur an' furder yit from home; an' ez I kem out'n the woods over yon, I viewed — or yit I 'lowed I viewed — the witch-face through a bunch o' honey locust, the leaves bein' drapped a' ready, they bein' always the fust o' the year git bare. An' stiddin leavin' it ter be, I sot my bucket o' berries at the foot o' a tree, an' started down the slope todes the bluff, ter make sure an' view it clar o' the trees."[1]

CHARLES EGBERT CRADDOCK: *The Witch Face.*

We need not, however, go to remote districts for our localisms; we find them to some extent everywhere. The New Englander *guesses* when he thinks, the Southerner *reckons;* the former *perks up*, and has a *pesky* horse, he *senses* things when he understands them; he hires a *team*, while the Westerner hires a *rig*. The *tin pail* of the East becomes the *bucket* as we go West, and in like manner a quarter of a dollar passes current as *two bits*, and so on. We should not, perhaps, expect to keep our speech or writing altogether free from local terms, but we should confine ourselves, as far as possible, to words of national use.

2. *Technical Terms.* — Just as all sections have their localisms, so all trades, professions, and classes have

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their peculiar terms, which, in the main, are unintelligible to the public at large. Such, for example, are the numerous yachting terms, *fore* and *aft*, *starboard*, *luff*, *jibe*, *tack*, and countless others. A lawyer's brief with its legal phrases, or a physician's report of a case, conveys no impression to the majority of us, and the newspaper account of a base-ball or a golf game is almost as obscure to the ordinary reader as it would be if written in a foreign language. The use of technical terms is permissible when one is writing for people who understand them, but in ordinary expression they should be used very sparingly.

3. *English and American Terms.* — The English and the American people have a common heritage in a common language. They live in great part a common life, are actuated by like ideals, and distinguished by like characteristics. Nevertheless, so different are the customs of the two people that minor differences in language are bound to arise. Such is the case. The Englishman knows nothing of *motor-man*, *lobby*, *stampede*, or *cable-car*, while the American is equally ignorant of *stoker*, *luggage-van*, or *fishmonger*. In England an *elevator* becomes a *lift*, a *druggist* is known as a *chemist*, and a *pitcher* is a *jug*. The question of whether or not we should use Americanisms or Anglicisms is one of no great consequence. In the few cases where we are called upon to decide, it is safe to say, that, as Americans, we should use the word that is in national use in

our own country, otherwise we might be unintelligible to our neighbors and open to the charge of affectation.

52. Reputable Use. — We have only to glance at the newspapers of to-day to find many words, which, though they are undoubtedly understood by the majority of readers, lack the stamp of approval from our best writers and speakers. They are in present, and perhaps in national use; but they are not in good use, because they are not in reputable use. The fault of employing obsolete, local, or technical terms is not to be compared with that of adopting words which are common in the papers and speech of the day, and which bear the marks of illiteracy. "No *invite* for Hart"; "The Bostons had a *cinch* on the game"; "The story is a *fake*"; "The Chinese are *bluffing*," are a few of the expressions found in a recent edition of a daily newspaper. Their use cannot be too strongly condemned. We should be careful that all our words are in good repute; for reputable use is the most important requisite of good use, and is fixed by speakers and writers of established reputation.

The use of a word by one author only is not sufficient to make it reputable. In vain Charles Sumner pleaded for *annexion* instead of *annexation*, and Abraham Lincoln wrote *abolishment* for *abolition*. A word is in reputable use only when a number of representative writers and speakers find it a necessary adjunct to their vocabulary. It is thus that our language grows, and new words come into use. Most of them die a

natural death, but some in time receive the sanction of good use. *Telephone* and *bicycle* were adopted as necessary, but electrocute and automobile are still on trial. The untrained writer must be willing to accept words only after they have established themselves in the language.

53. Doubtful Words. — We can be reasonably certain that the great majority of the words which we use are in good use, but occasionally it is difficult to apply the test, and we are in doubt as to the propriety of using some word. In our limited reading of reputable authors we have not found it, and it may, or may not, be in national use. The usual advice given in such cases is to substitute another word of recognized standing; but if the first seems to meet our needs particularly, some indulgence may be allowed. We may have recourse to the dictionary, the great storehouse of English usage, and as a last resort to our own taste and judgment. Good sense will naturally prompt us to adopt the well-formed name of a new idea, such as *motor-man* or *dynamo*, and to reject the slang and vulgarisms of the day.

EXERCISES.

1. Write a brief theme on what you think correct expression to be, saying why it is so important in good writing.

Look over the following passage, criticise the expression, and re-write it in *good English.*

Justus laughed in triumph. "Oh, I tell ye, Watt's way up in the pictur's! He'll be a reg'lar town man 'fore long, I reckon, dandified, an' sniptious ez the nex' one, marryin' one o' them finified town galls ez wear straw hats stiddier sun-

bonnets,—though they do look ter be 'bout as flimsy an' no-count cattle ez any I ever see."

2. Define obsolete words, localisms, and technical terms. Write out ten obsolete words that you find in the poetry which you are reading. Make a note of some of the more common localisms in your section. Bring to the class a dozen technical expressions from the occupation most familiar to you.

3. Re-write the following passage in modern English:

Anon as King Arthur heard this he was greatly displeased, for he wist well that they might not againsay their vows. Alas! said King Arthur unto Sir Gawain, ye have nigh slain me with the avow and promise ye have made. For through you ye have bereft me of the fairest fellowship and the truest of knighthood that ever were seen together in any realm of the world. For when they depart from hence, I am sure they all shall never meet more in this world, for they shall die many in the quest. And so it forethinketh me a little, for I have loved them as well as my life, wherefore it shall grieve me right sore the departition of this fellowship. For I have had an old custom to have them in my fellowship.

Consult the writings of some author of the sixteenth century, and bring to the class a list of obsolete words.

4. Why is *reputable use* the most important requisite of good use? Make a list of writers and speakers of the present day whom you think to be of established reputation. Tell why you so regard them.

5. Look over the daily paper, note what words and expressions you find that you think are not in good use. Make a list of these, bring them to the class, and give reasons to justify your opinion.

6. When should we adopt new words? Doubtful words? Take some new invention, like the electric car or the automobile; make a list of all words which have come into use in connection with it. Which of these words do you think will survive? Give your reasons.

7. What words in the following selections are not in good use as here employed?

a. Now Gudrun asked her bower-maidens why they sat so joyless and downcast. "What has come to you, that ye fare ye as witless women, or what unheard-of wonders have befallen you?"

Then answered a waiting-lady, hight Swaflod, "An untimely, an evil day it is, and our hall is fulfilled of lamentation."

Then spake Gudrun to her handmaids, "Arise, for we have slept long; go, wake Brynhild, and let us fall to our needlework and be merry."

"Nay, nay," she says, "nowise may I wake her, or talk with her; for many days has she drunk neither mead nor wine; surely the wrath of God has fallen upon her."

Then spoke Gudrun to Gunnar, "Go and see her," she says, "and bid her know that I am grieved with her grief."

"Nay," says Gunnar, "I am forbid to go see her or to share her weal."

Nevertheless he went unto her, and strives in many wise to have speech of her, but gets no answer whatsoever; therefore he gets him gone and finds Hogni, and bids him go see her: and he said he was loth thereto, but went, and gat no more of her.

Then they go and find Sigurd, and pray him to visit her; he answered naught thereto, and so matters abode for that night.

But the next day, when he came home from hunting, Sigurd went to Gudrun, and spake—

"In such wise do matters show to me, as though great and evil things will betide from this trouble and upheaving, and that Brynhild will surely die."

Gudrun answers, "O my lord, by great wonders is she encompassed, seven days and seven nights has she slept, and none has dared wake her."

"Nay, she sleeps not," said Sigurd, "her heart is dealing rather with dreadful intent against me."

Then said Gudrun, weeping, "Woe worth the while for thy death! go and see her: and wot if her fury may not be abated; give her gold and smother up her grief and anger therewith!" WILLIAM MORRIS:

The Story of the Volsungs and Niblungs.

b. As thus the king with his foresters frolicked it among the shepherds, Corydon came in with a fair mazer full of cider, and presented it to Gerismond with such a clownish salute that he began to smile, and took it of the old shepherd very kindly, drinking to Aliena and the rest of her fair maids, amongst whom Phoebe was the foremost. Aliena pledged

the king, and drunk to Rosader; so the carouse went round from him to Phoebe, etc. As they were thus drinking and ready to go to church, came in Montanus, apparelled all in tawny, to signify that he was forsaken. On his head he wore a garland of willow, his bottle hanged by his side whereon was painted despair, and on his sheep-hook hung two sonnets, as labels of his loves and fortunes.

THOMAS LODGE: *Rosalind.*

c. "I am afraid, Sir," said Mannering, turning towards him, "you may be one of those unhappy persons who, their dim eyes unable to penetrate the starry spheres, and to discern therein the decrees of heaven at a distance, have their hearts barred against conviction by prejudice and misprision."

"Truly," said Sampson, "I opine with Sir Isaac Newton, knight, and umwhile master of his majesty's mint, that the (pretended) science of astrology is altogether vain, frivolous, and unsatisfactory." And here he reposed his oracular jaws.

"Really," resumed the traveller, "I am sorry to see a gentleman of your learning and gravity laboring under such strange blindness and delusion. Will you place the brief, the modern, and, as I may say, the vernacular name of Isaac Newton in opposition to the grave and sonorous authorities of Dariot, Bonatus, Ptolemy, Haly, Ezler, Dieterich, Naibod, Harfurt, Zael, Tannstetter, Agrippa, Duretus, Maginus, Origen, and Argoli? Do not Christians and Heathens, and Jews and Gentiles, and poets and philosophers, unite in allowing the starry influences?"

"*Communis error*—it is a general error," answered the inflexible Dominie Sampson.

"Not so," replied the young Englishman; "it is a general and well-grounded belief."

"It is the resource of cheaters, knaves, and cozeners," said Sampson.

"*Abusus non tollit usum.* The abuse of anything doth not abrogate the lawful use thereof."

During this discussion Ellangowan was somewhat like a woodcock caught in his own springe. He turned his face alternately from the one spokesman to the other, and began, from the gravity with which Mannering plied his adversary, and the learning which he displayed in the controversy, to give him credit for being half serious. As for Meg, she fixed her bewildered eyes upon the astrologer, overpowered by a jargon more mysterious than her own.

WALTER SCOTT: *Guy Mannering.*

d. And when we made part of a draft of fifty to fill out the Utah I took um under me wing and showed um how to

smuggle uz jug in the broad light of day past the searching sergeant of marines; and he took to that handily. But — O, a real man o' war was a wildering bedazzlement to um! 'Twas cross-eying to um! Such that he spent the deal of uz time a-falling through coal-holes and hatches and ladderways, all by mistake — that green he was — and making friends everywhere in the bowels of the ship by ut, with telling how once he had risked uz life to save the captain's horse from being dry-smoked. And I thought I see me way to some special dispensations from old Tarrant through O'Shay.

And I took um a walk — to rub off uz lustre. I showed um the air-pumps and steam-pumps and hand-pumps and hydraulicky-pumps, and the fan-gear and tiller-gear, and turning gear; and condinsers and ice-makers and forty small engines here and there; with the winches and capstans and dynamos, and ash-hoists and shot-lifts and railways, and deck-plates and hand-wheels, and water-tight doors and holds and bottoms — me telling um what each and every one was for. And I expostulated to um how the green-flanged red-painted pipe overhead carried water, and the yellow-flanged blue pipe carried steam from the donkey, and the black-flanged gray pipe carried pressed air, and the red-flanged green pipe carried hydraulicky, and the speaking tube painted yellow, took whispers all over the ship; and I showed um twenty flush hatches and started to tell um what each one was for. But O'Shay took to drink, — saying that Heaven would forgive um.

. . . . . .

Well, I hauled off and forgot of um. For I see by the signs that the ship was to crawl away by moonlight, and me to serve me lick at the wheel at midnight. So I hove to and snored in me hammick between me favorite beams. And there was little Clarence, forty feet below, lying boxed up on the hard cement of her outside bottom, with her inner bottom for uz sky — not two feet above uz nose, and uz feet agin her vertical keel and uz head bang up agin another vertical plate, called a longitudinal.

CHESTER BAILEY FERNALD: *The Spirit of the Pipe.*

8. In the following sentences correct the provincialisms, colloquialisms, and other faults of which this chapter treats:

1. After being locked up in the closet for an hour Tommy began crying that he wanted out.
2. Nellie went to town a hour ago.

3. Sim Tompkins is the ornriest, measliest man I ever saw.
4. He suspicioned that things weren't right.
5. This yere hoss is all the one I have.
6. You go home and tell your paw to keep you there.
7. I don't remember of no such house as you tell about.
8. Archie says he wants a sure 'nough wagon now.
9. He went by way of the never-to-be-forgotten route through the Chilkoot Pass.
10. The land has been so long untilled that it is growing up to sunflowers.
11. The boy sendeth one arrow to seek the other.
12. Mrs. Harkness is a great conversationist, but her masterpiece in the way of talk was her discussion of evolution with Prof. Mayer.
13. I reckon that wolves are no longer found here.
14. You will get tired toting that all day.
15. Henry had a very *distingué* appearance as he entered the hall.
16. The audience became very much enthused during his speech.
17. We had so many apples this year that we thought we never should get shet of them.
18. His great ambition was to be able to orate well.
19. John's father told him to harness the horse and start for town instanter.
20. We could hardly understand the patois in which they spoke.
21. That was a parlous siege.
22. The deer were confined in a narrow draw.
23. She had hidden the meat in a little cache at the back of the kennel.
24. In the course of those sharp engagements the command had somehow been licked into shape.
25. You knowed better than to do what I had so expressly forbidden.
26. They were terribly afeared and the captain was unable to revive their courage.

CHAPTER VIII.

PURITY. BARBARISMS.

54. The Application of the Laws of Good Use. — Though the canons of good use are, to a certain extent, applicable to all the directions given in Part I. for the development of the theme, these directions at best are indefinite. We follow them because they state concisely the methods by which the best speakers and writers have attained success. They bear the stamp of good usage; yet we might not follow them and still write correct English. But in our choice of words and in grammatical constructions we have no such latitude. Here we are rigidly governed by the laws of good use, which are not to be violated if we are to speak and to write with correctness. Violations of these laws of good use in spoken or written discourse may be summed up as follows: the use of words not English, the use of words in a sense not English, and the use of constructions not English. These are technically known as barbarisms, improprieties, and solecisms, convenient rather than arbitrary terms of designation.

55. Barbarisms. — A barbarism is the use of a word or expression that has no good standing in the English language because it is not in present, reputable,

and national use. Obsolete words, localisms, technical terms, foreign words and phrases, slang, and the common vulgarisms of the day, are barbarisms. It is impossible to enumerate all the varieties of barbarisms that we meet, but a few of them may be pointed out, more for the purpose of showing their character than as an attempt to make a complete classification. This will enable us to recognize more readily the common mistakes of every-day speech, and will make us more careful in avoiding like errors. Of obsolete words, localisms, and technical terms enough has been said in the preceding chapter.

1. *Foreign Words.* — Although the basis of our language is Anglo-Saxon, it has been augmented by the adoption of words from other languages. With new inventions, new arts and sciences, and new ideas borrowed from other nations, there have usually come the names by which they were first known to those nations. Thus, we are indebted to the American Indians for *canoe*, *wigwam*, *tomahawk*, and *moccasin*; to the Spanish for *cigar*, *ranch*, *cargo*, and *stampede*; to the Italian for *macaroni*, *piano*, and many musical terms; to the Dutch for *yacht* and *sloop*; to the French, Latin, and Greek for innumerable words. These words have become incorporated into our language, and may properly be regarded as a part of it. The practice of borrowing from other languages, however, is always hazardous, subjecting the writer to the charge of affectation, and should be left to authors of established reputation, who may venture so to supply an obvious need. The fre-

quent use of hackneyed foreign expressions, chiefly French, by some writers of the day is to be especially condemned. The author whose events pass off with *éclat;* who talks of *affaires d'amour;* who does this or that by a *coup;* who takes the *métier* of a man; whose men are *blasé*, and whose women are *en grande toilette*, — convicts himself of affectation, and declares himself unable to command the resources of his own tongue. Happily this fault is not prevalent among pupils, and little need be said were it not for the fact that now and then a theme-writer, with a smattering of a foreign tongue puts into his composition some worn-out phrase under the impression that he is adding to the effectiveness of his work, when in reality he is tedious. A language sufficient to give utterance to the thoughts of Milton and Shakespeare ought certainly to supply the needs of the ordinary writer.

2. *Slang.* — One of the most common forms of barbarism is slang, the inelegant and vulgar speech which originates in local happenings, through the badinage of the street, or in the vituperative bitterness of a political contest. Slang is often compact, suggestive, and forcible, and for that very reason lends color to colloquial discourse; but it always savors of illiteracy, and has no place in dignified language. Most of the slang words live for a brief time only, but occasionally one comes into good use to supply a permanent need. Such, for instance, are *Whig*, *Tory*, *Yankee*, *bombast*, *buncombe*, *humbug*, *banter*, and *snob*. The objections to slang are

that it is vulgar, inelegant, short-lived, and likely to impoverish and debase our diction by leading us to rely upon the catch-phrases of the day. It should never be permitted to disfigure serious composition.

3. *New Words.* — As we have before noticed, our language grows by the introduction of new words from various sources. Some come from new ideas or new inventions, such as *bicycle* and *telephone;* others, like *mob* and *humbug*, spring up to meet a popular need; commerce furnishes many; and many which at first are peculiar to some occupation, come into general use. New words in any language are inevitable and even desirable; but they should not be coined carelessly, to save the trouble of thinking out a fitting expression in the accepted vocabulary of the language. The exigencies of expression must determine what words shall come into a language. If the new word supplies a real need, it will soon have a recognized standing; thus, *typewriter*, *motorman*, and *dynamo* have come into good use. But more often such words are the invention of newspaper reporters, and partake either of the nature of slang, like *fake*, *scoop*, *fad*, and *guy*, or are incorrectly formed, like *motorneer*, *electrocute*, and *bioscope*. Usually such words are short-lived, and disappear forever to be replaced by other and better expressions. The ordinary writer should be cautious about using new words; if one is needed, it may safely be left to the best writers to give it a standing in the language.

4. *New Formations.* — Some latitude must be allowed

in the formation of new words from words that have already come into good use. When once we adopt a name for any new idea, new formations from it naturally follow; thus, when the noun, *telephone*, came into good use, it was followed by the verb, *to telephone*, and the adjective, *telephonic*. The noun, *bicycle*, gave us the verb, *to bicycle*, the adjective, *bicycling*, and another noun, *bicyclist*. But whatever may be the need of such words, there are serious objections to the many vulgar formations which are substituted for expressions already in good use; e.g., *walkist*, *shoeist*, to *tour*, to *pedal*, to *sprint*, to *enthuse*, to *burglarize*, to *suicide*, *a combine*, *a scoop*, *an invite*, *trouserings*, *exposé;* and a host of others with which the newspapers of the day are filled.

5. *Abbreviations.* — A common offence against good English is the use of abbreviated forms as words. Some of these forms have established themselves in the language, e.g., *cab* for cabriolet, *hack* for hackney coach, *van* for vanguard, *penult* for penultimate, *proxy* for procuracy; but the greater part of them must be condemned as barbarisms. Such, for instance, are: *incog* for incognito, *photo* for photograph, *phiz* for physiognomy, *exam* for examination, *gym* for gymnasium, *'phone* for telephone, *ad* for advertisement, *doc* for doctor, *pard* for partner, *gents* for gentlemen, and *pants*, a trade name for pantaloons, the last two being especially vulgar.

EXERCISES.

1. Show why the laws of good use are applicable to the principles of theme development as given in Part I. Why do we follow these directions? How do the laws of good use govern us in our choice of words?

2. What are the common offences against good English? By what names are these offences known? Of what value are these names?

3. What is a barbarism? Mention some varieties that we often meet. Turn to the exercises of the preceding chapter, and point out what you think to be barbarisms in the illustrations given.

4. Is a word a barbarism when it violates only one of the principles of good use? Are barbarisms more frequent in spoken or in written discourse? Why? Where have you found barbarisms in your reading? Where look for them?

5. Bring to the class a list of the barbarisms found in your recent reading.

6. Look over the following passage, and note the barbarisms if there are any. Comment upon any words you think not to be in good use and substitute proper words for them.

"The roping of bear, mountain lion, and even deer is a favorite pastime of the Arizona cowboy, and at the same time affords a test of his accuracy with the rope and the speed and activity of his horse. He seldom misses a 'throw' when the animal is within range, but in the roping of bear not only must the cowboy be successful in placing the noose about the bear's neck, but he must draw it taut before the wily brute shakes it off.

"On this occasion the boys followed their quarry through mesquite shrubbery, and several times when it appeared on an open they tossed the lasso about the animal's neck. The bear as frequently stopped, obtained a little slack, and neatly threw off the noose with his paw. The cowboys suffered the disgrace of losing their animal, three lariats, and their temper, but they returned to Safford, a small community in the mountains, with four skins and a wonderful account of a herd of Arizona bears. Cowboys from the surrounding hills are completing a rodeo, and are gathering for a big bear hunt. Little

ammunition will be taken along, for the cowboy, as a rule, who stoops to shoot a bear is regarded as no better than the hunter who revels in 'pot-shots,' and the vaquero who returns without having successfully roped several bears will be in disgrace."

7. The following words and phrases are frequently found in the daily papers and magazines. Substitute a good English expression for each.

artiste,	en déshabille,	terra firma,
faux pas,	mal de mer,	ad libitum,
entre nous,	éclat,	facile princeps,
nom-de-plume,	raison d'être,	multum in parvo,
tapis,	coup,	verbatim,
furore,	affaire d'amour,	descensus averni,
distingué,	on dit,	casus belli,
soirée,	apropos,	sub rosa,
sang froid,	née,	à la carte,
qui vive,	entrée,	matinée.

8. Examine the following words, and determine which are in good use. When in doubt, refer to a standard dictionary.

enthuse,	paragraphist,	kopje,
tapis,	presidential,	reconcentrado,
siesta,	referendum,	corral,
donate,	fiancée,	parvenu,
tony,	boulevard,	spirituel,
gubernatorial,	penalize,	impromptu,
electrocute,	memento,	boycott,
proven,	orate,	mugwump,
preventative,	skedaddle,	protégé,
faddist,	cablegram,	reportorial,
jag,	gotten,	swell.

9. Examine the following abbreviations, and determine which, if any, are in good use.

sub, for substitute,	chum, for chamber-fellow,
super, for superintendent,	curios, for curiosities,
supe, for supernumerary,	cycle, for bicycle,
'varsity, for university,	prof., for professor,
'change, for exchange,	perk, for perquisite,
cap, for captain,	'neath, for beneath,
spec, for speculation,	bike, for bicycle.

10. Correct all violations of good English in the following sentences:—

1. We toured Spain and cycled through Russia before we decided on our Indian trip.

2. We are pleased to hear that the prince was not troubled with mal de mer.

3. According to the present census, there has been a humping increase in the population of many of the cities.

4. Newport is agog over the doings of the smart set.

5. Mrs. Fish's entertainment was the first blow-out of the season.

6. The race began with a ding-dong mile.

7. Eight bicyclers pedalled to Salem yesterday.

8. When the Harvard pigskin chasers came upon the field they presented a new line-up.

9. The hard work jars the Harvard men just a little.

10. The Press Club will hold a grand cycle meet at Charles River Park. Some good sprinting is expected.

11. The Governor doffs his cow-boy togs and puts on those of a miner.

12. Archery does not seem to materialize among us.

13. Business methods are becoming more and more important in politics, and Mr. Brown is facile princeps in their employment.

14. He gave out ominous signs of a proclivity to go on an oratorical rampage.

15. There was something so intoxicating in the sound of his voice and in the plaudits of his claqueurs that he was on the verge of a loquacious jag.

16. In his genre Mr. Sothern is a charming actor.

17. The fools in the audience found that they had been monkeying with a buzz-saw.

18. The home team (football) was heavily penalized.

19. Seven subs were put in, but they could not get into the scrimmage owing to the light-footedness of the half-backs.

20. If the umpire would bench some of the players he would do a good work.

21. Pope now holds the premier place in the club for rowing.

22. The cops dashed forth and pinched the pugilists. It frequently eventuates that way.

23. There are no politics about trusts; they compel their employees to pony up for both parties.

24. Politics makes strange bed-fellows: witness the anti-imperialists, Populists, mugwumps, and silverites supporting the same nominee.

25. He wired his clientèle to go short on railroad stocks and to bull the industrials.

CHAPTER IX.

PROPRIETY. IMPROPRIETIES.

56. Propriety. — All writers must be careful not only to use good English words, but also to use each word in its proper sense; that is, they must observe the rules of *propriety*. Here again good use must be the guide, for we use words properly when we follow the usage of the best authors. Swift's maxim, "proper words in proper places," tersely expresses the idea of propriety.

57. What Improprieties Are. — Many a writer fails to convey his meaning because he is careless in the use of his words. When we use a word in any sense not recognized by good use, we use it improperly. Such a misuse of words is known in rhetoric as an *impropriety*. The name is unimportant, but the fault itself is prevalent and serious. It is comparatively easy to avoid the use of barbarisms, but a writer who would avoid improprieties must have a large vocabulary, be familiar with the meanings of his words, and painstaking in the choice of them. Few people are thus happily equipped for writing. To the majority words are but counters to be handed about with little comprehension of their meaning. Most people, meeting a new word in their read-

ing, conjecture the meaning from the context, and have but a vague idea of its real signification. When they attempt to use it, they make all sorts of mistakes, some ridiculous and others serious, but all tending to produce ambiguity and obscurity of thought. Few of us can attain perfection in the use of words, but if we are careful to discriminate, we shall avoid the more glaring errors which weaken and debase our writing. Accordingly, we must study our vocabulary with the aid of a dictionary, and make ourselves familiar with the accepted signification of words.

58. Causes of Improprieties. — Improprieties arise mainly from two causes, carelessness and ignorance. As an example of the former we may instance the use of "can" for "may," "most" for "almost," "quite" for "rather," "guess" for "think," etc. Ignorance usually manifests itself in the use of long words which the writer does not understand. We are all familiar with the mirth-provoking blunders of Mrs. Malaprop in "The Rivals." Few of us would make such mistakes as to confuse "illiterate" and "obliterate," "supercilious" and "superficial," "contagious" and "contiguous," or "reprehend" and "comprehend"; but many of us are liable to errors which are reprehensible only in a less degree. Frequently we meet "transpire" in the sense of "happen," or find "affect" for "effect," and even Macaulay uses "observation" for "observance." To avoid such mistakes it is better to confine ourselves to the simple words of Anglo-Saxon origin,

than to attempt to use long words carelessly or ignorantly.

59. Classes of Improprieties. — To enumerate all the improprieties which we meet would be impossible. We may, however, roughly classify some of the more common cases that confuse the mind of the inexperienced writer. This classification is one simply of convenience, based on the reasons for our liability to confuse certain words.

1. *Resemblance in Looks and Sound.*

Sometimes two words look or sound so much alike that they are mistaken for each other.

Nouns.

Access, Accession. *Access* means (1) admission; (2) a way of entrance. *Accession* means (1) an addition; (2) the coming into possession of a right. This is the legal sense of the word. We gain "*access* to the President." "An *accession* of territory is advantageous." "The *accession* of King James to the throne caused uneasiness."

Advance, Advancement. *Advance* is the act of moving forward; *advancement*, the act of being moved forward. "The *advance* of the army was rapid." "His *advancement* in the service was slow."

Acceptance, acceptation. *Acceptance* is the act of accepting; as, "the *acceptance* of a nomination to office." *Acceptation* means the sense in which an expression is understood; as, "This was the common *acceptation* of the term."

Allusion, illusion, delusion. — *Allusion* refers to something not explicitly mentioned; a reference to a thing. *Illusion* refers to an error of vision; *delusion*, to an error of judgment. "The *allusions* of Macaulay are often ob-

scure." "The mirage is an *illusion*." "He labored under a *delusion*."

Compliment, complement. — *Compliment* is an expression of approbation or praise. *Complement* is something that completes a deficiency. "He receives many *compliments* from his friends." "The State has furnished its *complement* of soldiers."

Council, counsel. — *Council* is an advising body. *Counsel* is advice, or, in legal language, a lawyer who gives advice. "The governor's *council* gave the men good *counsel*." "The *counsel* for the defendant then addressed the court."

Enormity, enormousness. — *Enormity* refers to deeds of unusual horror; *enormousness*, to things of unusual size. "The *enormity* of the crime shocked the people." "We hardly realize the *enormousness* of the buildings at the Paris exhibition."

Observation, observance. — *Observation* means the act of observing or viewing, or it may mean a remark. We speak of "the *observation* of the stars," or "of making some excellent observations." *Observance* means the keeping of a law or rite: as "the *observance* of the Sabbath," "the *observance* of a custom."

Recipe, receipt. — *Recipe* is used in the sense of a formula for cooking or for medicine. *Receipt* is also used in the sense of a formula for cooking, but more often as the act of receiving; as, "I am in *receipt* of your letter"; or as an acknowledgment of payment; as, "I have a *receipt* for the money paid."

Signification, significance. — *Signification* refers to the meaning of a thing; *significance*, to its importance. We speak of the "*signification* of words," "the *significance* of an act."

Statue, statute. — A *statue* is a carved likeness or image of a living being. A *statute* is a law. "The *statute* provides that the *statue* of Washington shall not be defaced."

Union, unity. — *Union* means the joining of two or more things; as, "a *union* of the states." *Unity* means

"oneness," "harmony." "There should be *unity* in a paragraph."

Verbs.

Accept, except. — *To accept* means to receive or take something offered. We "*accept* a gift." *To except* means to make an exception of, to exclude. "He was *excepted* from the general law."

Accredit, Credit. — *To accredit* means to invest with power or authority. "Mr. Choate is the *accredited* representative of the United States to the Court of St. James." *To credit* means to believe. "I can hardly *credit* your statement."

Affect, effect. — *To affect* is to influence, to produce an effect upon, or to seek, to aim at. "He was greatly *affected* by the news." "Some writers *affect* a literary style." *To effect* is to bring about, to accomplish. "The prisoner *effected* his escape."

Construe, construct. — *To construe* is to interpret, to show the meaning of. The speaker's words were *construed* in the wrong sense." *To construct* is to build. "We *construct* a building or a sentence."

Convince, convict. — *To convince* is to satisfy by argument. *To convict* is to prove guilty. "I am *convinced* that the prisoner was guilty, but there was not sufficient evidence to *convict* him."

Estimate, esteem. — *To estimate* is to judge the value of. "I *estimate* the cost of a house." *To esteem* is to have a high opinion of. "I *esteem* my friend highly."

Purpose, propose. — *To purpose* is to intend. "I *purpose* to go to town to-morrow." *To propose* is to suggest. "I *propose* that we go to town to-morrow."

Prescribe, proscribe. — *To prescribe* is to lay down as a rule of action, or to direct as a remedy. "The directors *prescribed* the course to be taken." "The physician *prescribed* a dose of oil." To *proscribe* is to ostracise, or to condemn. "Cicero was *proscribed*."

Persecute, prosecute. — *To persecute* is to harass, to beset in an annoying way. "The Romans *persecuted* the Christians." *To prosecute* is to follow with a view to accomplish a thing, or to proceed against any one according to law. "The man *prosecuted* his purpose faithfully." "The lawyer *prosecuted* the criminal."

Adjectives and Adverbs.

Almost, most. — *Almost* is used in the sense of nearly. *Most* is a superlative. It denotes the greatest number, quantity, or degree of anything. "*Almost* everybody had left the hall." "*Most* men are honest."

Credible, creditable, credulous. — *Credible* is that which may be believed. *Creditable* is that which is deserving of esteem, reputable. "The story seems hardly *credible*, although the act was highly *creditable*." *Credulous* is that which is too easy of belief, easily imposed upon. "*Credulous* people may accept a report that is not *credible*."

Decided, decisive. — *Decided* means strong, positive, unquestionable; thus we may have "*decided* opinions" about many things. *Decisive* means that which settles a point at issue. "The opinion of a judge is *decisive*."

Exceptional, exceptionable. — *Exceptional* means not according to rule. *Exceptionable* means open to criticism, objectionable. "He is an *exceptional* man whose conduct is not sometimes *exceptionable*."

Human, humane. — *Human* is that which belongs to mankind. "*Human* nature is the same everywhere." *Humane* means kind or compassionate. "He is a *humane* citizen."

Official, officious. — *Official* means belonging or pertaining to an office. "He was able to perform his *official* duties." *Officious* is used in the sense of unduly forward, meddlesome. "The overseer performs his duties in an *officious* way."

Partly, partially. — *Partly* means in part, *partially*, with partiality, although some very good authorities use

partially for *partly*. "This is *partly* true." "The judge was accused of acting *partially*."

Sensible of, sensitive to. — We are *sensible of* anything when we are aware of it. We are *sensitive to* a thing when we are affected by it. We are *sensible of* an open door; we are *sensitive to* the cold air that comes from it.

2. *Resemblance in Sound and Meaning.*

Often two words resemble each other in both sound and meaning, thus doubly confusing the mind.

Nouns.

Act, action. — An *act* is a thing done. An *action* more properly refers to the process of doing. We say, "He is incapable of such an *act*." "*Actions* speak louder than words."

Admittance, admission. — *Admittance* means permission to enter, actual entrance. *Admission* is also used in the sense of permission to enter, but in a broader sense, with less definiteness in respect to space; as, "No *admittance* to the office." "*Admission* to the harbor or to a peerage." *Admission* also means the price paid for entrance; but more commonly *admission* has come to be used in a figurative sense as an assent to an argument; as, "This *admission* lost him the argument."

Avocation, vocation. — *Avocation* means a minor pursuit in distinction from a regular calling or *vocation*. "Teaching is his *vocation*, photography is his *avocation*."

Completeness, completion. — Completeness is the state of being complete. *Completion* is the act of completing. We speak of the "*completion* of a building," and "the *completeness* of a collection of books or relics."

Emigration, immigration. — *Emigration* is moving out from a country. *Immigration* is moving into a country. Thus, we speak of "*emigration* from Europe," and "*immigration* to the United States."

Falseness, falsity.—*Falseness* means want of veracity, deceit, perfidy, and implies blame. We speak of "the *falseness* of a man's heart." *Falsity* is non-conformity to truth, usually without a suggestion of blame; as, "The *falsity* of his argument was apparent."

Relation, relative.—*Relation* is used in a sense of family connection, but also in an abstract sense of connection in general; hence *relative* is preferable when we refer to a member of the family. "He invited his *relatives* to be present, although his *relations* with them were not pleasant."

Requirement, requisite.—*Requirement* is something required by a person. *Requisite* is something required by the nature of the case. "He was not able to comply with the *requirements* of his employer." "A good education is a *requisite* to social advancement."

Verbs.

Lie, lay.—*Lie* means to recline lengthwise, to assume a recumbent position. It is an intransitive verb. *Lay* is the causal verb of *lie*, and means to cause to *lie*, to place. *Lay* is a transitive verb. "We *lie* down to sleep." "We *lay* down the book." The principal error among uneducated people is in the use of *lay* for *lie* in the present and imperfect tenses. With a little care these can be properly distinguished.

Rise, raise.—*Rise* and *raise* bear the same relation to each other as do *lie* and *lay*. *Rise* is the primitive verb, and is intransitive. *Raise* is the causal verb of *rise*, and is transitive. "The building *rises*," but "the carpenter *raises* the building."

Sit, set.—*Sit* and *set* are two verbs which have the same relations as *lie* and *lay*, *rise* and *raise*. "We *sit* down," but "we *set* the chair down." "We *set* the hen," but "the hen *sits*"; hence we speak of "a *sitting* hen," and not of "a *setting* hen."

Arise, rise.—*Rise* has come to be used in a literal sense; as, "He *rises* from his seat." *Arise* is more often used figuratively, as, "Trouble *arose* among the people."

Adjectives and Adverbs.

After, afterwards. — *After* should be used as a preposition; *afterwards*, as an adverb. "The sun came out *after* the rain." "*Afterwards* we went to drive."

Continual, continuous. — *Continual* is used of oft-repeated acts; *continuous*, of uninterrupted action. "The speaker was annoyed by *continual* interruptions." "There was a *continuous* uproar during the evening."

Deadly, deathly. — *Deadly* is used of anything that causes death; *deathly*, of anything that resembles death. We speak of a "*deadly* poison," and of a "*deathly* pallor."

Haply, happily. — *Haply* is now nearly obsolete in prose. It means by chance; as, "*Haply* some hoary-headed swain may say." *Happily* means by a happy chance. "*Happily* there were no delays."

Healthy, healthful. — *Healthy* means to be in a state of good health. *Healthful* means to produce health, wholesome. "A *healthful* diet makes a *healthy* man."

Practicable, practical. — A thing is *practicable* that can be done; it is *practical* when it is not theoretical. "Good roads are *practicable*." "His ideas are *practical*."

3. *Resemblance in Meaning.* — Sometimes two words are so nearly alike in meaning that they are confused. This is, perhaps, the most frequent cause of improprieties.

Nouns.

Ability, capacity. — *Ability* means the power of doing anything. *Capacity* means the power of containing anything, the power of receiving ideas, the extent of space. "General Grant had the *ability* to lead armies." "The hogshead has a *capacity* of a thousand gallons." "The crowd filled the room to its utmost *capacity*."

Balance, rest, remainder. — *Balance* is a commercial term, and means the difference between two sides of an

account. *Rest* and *remainder* are what is left after a part is taken. *Rest* is a more general term than *remainder;* it may represent a large or a small part, and is applied to persons or things. *Remainder* generally represents a small part, and is applied to things. We speak of "the *balance* of an account," "the *rest* of the people," and "the *remainder* of the hour."

Character, reputation. — *Character* is what we are; *reputation* is what we appear to be to others. "We admire the *character* of Lincoln." "Lord Roberts has a good *reputation* as a general."

Custom, habit. — *Custom* means the frequent repetition of an act; it is voluntary. *Habit* is a custom continued so steadily as to develop a tendency to permanency; it is the effect of *custom*, and is involuntary, often uncontrollable. "It was a *custom* of the Indians to scalp their victims." "A man may acquire the *habit* of opium-eating."

Female, woman. — *Female* is the opposite of *male;* it is used as the feminine of animals in general. *Woman* is the female of the human kind. It is a lack of courtesy to call a woman a female. We should say "a *woman* is wanted for the position," not "a *female*."

Majority, plurality. — *Majority* is the greater part of a whole number, more than half. *Plurality* means more than one, the greater number, and is used in a political sense as the excess of votes which one candidate receives over those received by another, and is not necessarily a *majority*, when there are more than two candidates. "The *majority* of the people are in favor of the measure." "Mr. Smith received a *plurality* of votes over Mr. Brown and Mr. Jones."

Person, party. — *Person* is used of an individual; *party*, of a company of individuals; but in legal language *party* may be one of the persons concerned in an agreement. "Who is that *person* whom we met?" "The Republican *party* was victorious."

Series, succession. — A *series* is a number of things following one after another and mutually related by some law. *Succession* is used when there is no such relation. It denotes order of occurrence only, and does not imply connection. We speak of "a *series* of books" and "a *succession* of events."

Statement, assertion. — A *statement* is a formal setting forth of facts or opinions bearing on a subject. An *assertion* is simply an affirmation or a declaration of fact. "He left the *statement* of his case to his counsel." "His *assertion* was shown to be false."

Team, carriage. — *Team* is properly used of two or more animals working together for a certain end. It does not include the *carriage*. Thus, we may speak of "a *team* of horses or oxen," or "a base-ball *team*," but we must not say that we hire a horse and *team*, meaning a horse and *carriage*.

Verdict, testimony. — A *verdict* is a decision of a number of men acting as a single body; thus, we may speak of "the *verdict* of the jury," or "the *verdict* of the public." *Testimony* is an expression of opinion or of knowledge by an individual or a number of individuals not acting as a body; thus, "We listened to the *testimony* of the witnesses."

Verbs.

Admire, like. — *Admire* means to regard with wonder or surprise, to marvel. It should not be used in the sense of *like*, that is, of being pleased. "I should *like* to go to the World's Fair, and to *admire* the works of art."

Allude, mention. — We *allude* to a thing when we refer to it indirectly, or in a slight way. We *mention* a thing when we name it directly. "Macaulay *alludes* to many things which the reader does not understand." "He *mentions* several enterprises in which he is engaged."

Calculate, intend. — *To calculate* means to compute mathematically, to adjust. It should not be used for

intend, which means to have a certain purpose in view. "I *intend* to take a vacation, and must *calculate* the expenses attending it."

Carry, bring, fetch. — *To carry* means to take along in going; *to bring* means to take along in coming; *to fetch* means to go and bring. It is not so much used as formerly. "The pupil *carried* home his book; he will *bring* it in the morning." "*Fetch* me the dictionary."

Claim, assert. — *To claim* means to demand as one's right. "We *claim* the privilege of speaking at a meeting," or "We *claim* what the law entitles us to." *To assert* is to make an assertion, to say something in the face of implied doubt. "The criminal *asserts* his innocence."

Confess, admit. — *To admit* is simply to acknowledge a thing in which there is no idea of blame or confession; *to confess* is to admit a fault or a sin. We *admit* that our argument is weak. We *confess* that we have done wrong.

Discover, invent. — *To discover* is to find something that already existed. "Columbus *discovered* America." *To invent* is to find something which did not previously exist, to create by some new combination of means, to fabricate. "Bell *invented* the telephone."

Drive, ride. — *Drive* and *ride* are often used interchangeably, but there is a growing distinction between the two. We *drive* in a carriage; we *ride* on horseback, or on a bicycle. *Drive* seems to be narrowing in its use, while *ride* seems to have a broader use.

Learn, teach. — In older English *learn* and *teach* were used in the same sense, but in modern English *learn* has come to mean to acquire knowledge; *teach*, to impart knowledge; and this distinction must be made in good English to-day. We *teach* others, but we must *learn* for ourselves.

Love, like. — *Love* and *like*, though often carelessly used the one for the other, differ greatly in force and in

kind. We *like* or *love* a friend according to the intensity of our feeling. We *like*, never *love*, a thing, such as an article of food, when we are simply fond of it, or are pleased with it. *Love* implies a strong affection for a person; *like*, simply a preference for anything.

Lease, hire. — *To lease* means to let by lease and not to hire by lease. *To hire* means to obtain the use of for remuneration. We *lease* a house when we let it, not when we *hire* it.

May, can. — We use *may* in asking or in giving permission; we use *can* to denote a possibility. "*May* I borrow your pencil?" "*Can* you perform the task allotted to you?"

Stay, stop. — *Stop* means simply to come to a halt or rest; *stay* means to remain for any length of time. "We *stayed* at the seashore all summer." "Many people *stopped* to get a drink of water from the old well."

Transpire, happen. — *Transpire* means to leak out through unnoticed channels. It should not be used in the sense of *happen.*

"It *transpired* that there was trouble at the meeting," but events do not transpire; they happen.

Adjectives and adverbs.

Aggravating, irritating. — Although at the present day *aggravating* is sometimes used in the sense of *irritating*, its proper meaning is making heavier, or worse in some way. We may speak of "*aggravating* circumstances" and of "*irritating* remarks."

Apt, likely, liable. — *Apt* implies an habitual tendency to do a thing, or a readiness in doing it. "We are *apt* to think that the world is growing more immoral." *Likely* implies a probability of any kind. "We are *likely* to succeed if we persevere." *Liable* implies an unpleasant probability. "When we do wrong we are *liable* to be punished."

Apparently, evidently. — *Apparently* is used of that which seems, but may not be, real; *evidently*, of that which both

seems and is real. "He was *apparently* a man in the prime of life." "The sun is *evidently* the great source of heat in the world."

Both, each, every. — When we speak of two persons or things as acting together, that is, as a pair, we use *both*. "*Both* men were noted for their honesty." When we speak of two or more persons or things separately, that is, consider them one by one, we use *each*. "*Each* boy denied that he was at fault." When we speak of two or more persons or things as forming a group, and do not make any individual distinction, we use *every*. "The sun rises *every* day." *Every* directs attention to the group as a whole; *each*, chiefly to the individuals composing the group.

Mad, angry. — *Mad* properly means insane, and is not correctly used in the sense of *angry*. "The continual use of some drugs makes men *mad*." "His remarks made me *angry*."

Mutual, common. — *Mutual* is improperly used in the sense of common; it means reciprocal, pertaining alike to both sides, sharing alike; thus we may speak of "*mutual* love," "a *mutual* insurance company." A and B may be "*mutual* friends," but C cannot be a *mutual* friend of A and B.

Quite, very, rather. — Quite means entirely; it is not in good use in the sense of rather or very. We may say, "I am *quite* satisfied with his explanation," but not, "He was *quite* seriously hurt," meaning "He was *rather* seriously hurt."

Oral, Verbal. — *Oral* is used of spoken words; verbal of words either spoken or written. We speak of an *oral* exercise in distinction from one that is *written*. We read a *verbal* report of the proceedings at a meeting.

Splendid, Elegant. — *Splendid* means brilliant, dazzling, grand. We may speak of a "*splendid* palace," or a "*splendid* victory." *Elegant* means refined, characterized by good taste; as, "Her manners were *elegant*."

Prepositions.

Among, between. — When we refer to more than two persons or things, we use *among;* when we refer to two only, *between* is the proper word. "He divided the candy *among* five boys." "The relations *between* the United States and England are cordial."

At, in. — Both *at* and *in* are used to denote the place where. When the place is viewed as a mere point, *at* is used. *In* makes prominent the idea "within the bounds of." "The boy was *at* school every day, and when he was *in* school, he was studious."

By, with. — *By* is more properly used to denote the agent; *with* to denote the means or instrument. "Richmond was taken *by* General Grant *with* a large army."

4. *Shall* and *will. Should* and *would.*

The mistakes that are made in the use of *shall* and *will, should* and *would,* may be regarded as improprieties. So confusing are these words to many people that they seem to require special treatment.

Shall and **will.** — Many grammars teach that *shall* and *will* may be used interchangeably to form the future tense of a verb; as, "I *shall* or *will* come," "You *shall* or *will* come," "He *shall* or *will* come," etc. This is not true. To form the future we should use *shall* in the first person, and *will* in the second and third persons, singular and plural; thus, "I *shall* come," "You *will* come," "He *will* come," "We *shall* come," "You *will* come," "They *will* come." The alternative form expresses something more than futurity.

The distinction between the two words will be better understood if we consider the history of them. *Shall* and *will* originally had no connection with each other. They were separate verbs, each having a meaning of its

own. *Shall* implied an obligation, and was used in a sense much like that of our word "ought;" *will* implied volition, and corresponded to the Latin "volo" and the French "vouloir." As the English verb had no future form, *shall* was used as an auxiliary to express future action, and later *will* was substituted for *shall* in the second and third persons, probably as a matter of courtesy. As auxiliaries they lost their original meaning, and now express simple futurity. When otherwise used, they still retain traces of their original meaning; thus, "I *will* come," means "I am willing," or "I wish to come." Sometimes will implies a promise or a determination. "You" or "he *shall* come" implies a command or a threat. "Thou *shalt* not kill" is a command.

To express futurity the following rules may be given for the use of *shall* and *will:*

1. In *principal clauses* use *shall* in the first person, and *will* in the second and third persons, singular and plural.

2. In *subordinate clauses shall* is generally the form to be used in all persons; but if it be a case of indirect discourse, that is, a noun clause introduced by "that" after a verb of "saying" and the like, use the auxiliary that would be proper if the sentence were turned into direct discourse; thus, "He says that he shall go," "He thinks that you will go."

3. In *questions* use *shall* in the first person, and in the second and third persons use the auxiliary that is expected in the answer; thus, "Shall you go to the theater to-night?" "Will he be at home when I call?"

Should and **would.** — As *should* and *would* were originally but the past tenses of *shall* and *will*, we should expect them to follow the same rules. In general this is true, but in addition they have certain uses of their own.

Should is sometimes used in its original sense of "ought," as, "We *should* do what is right." "We *should* do unto others what we would that men *should* do unto us." *Should* is also used in a conditional sense as the

equivalent of "were to;" as, "If it *should* rain, we shall go just the same."

Would is sometimes used to express habitual action. "He *would* often express his opinions." *Would* also expresses a wish; as, "*Would* that he had died in his infancy."

60. Idiomatic English. — English, like other languages, has many constructions and expressions peculiar to itself, known as *idioms*. These idioms cannot be translated literally into other languages, and many of them will not bear grammatical analysis. They are not manufactured expressions, but are the growth of the soil; and although they are the result, perhaps, of carelessness and loose thinking, they are, nevertheless, sanctioned by good use, and are among the strongest and most characteristic features of the language. "How do you do?" "What is the matter?" "to fall asleep," "to look out," "to be out of one's head," "to play fast and loose," are common idioms of the day. Such idioms express ideas as nothing else can do; they are often figurative, always brief and full of meaning, and their use gives to discourse a freshness and native vigor that would otherwise be wanting. A list of idioms in good use would include the following: —

A stroke of luck.
To get rid of.
To jump to a conclusion.
Under the circumstances.
Now-a-days.
To call to account.
To take advantage of.
To be of age.
Full many a.
On hand.
To be bent upon.
To catch cold.
To turn the tables.
Of mine (a friend of mine).

61. Unidiomatic English. — Important as English idioms are in good discourse, they are not to be confused with those constructions that are contrary to the genius of the language, that is, the English method of combining words; such as, "What for a man is he?" "I am desirous to enter a business house," "The window gives upon the balcony," "You make me to feel tired," "He left his seats above," for "he left his dwelling-place above." Such combinations of words are not in good use, and, therefore, are improprieties. These improprieties usually result from an attempt to translate a foreign language into literal English, or to adopt a foreign style, in which the constructions and combinations of words are different from what the English language allows. "Qu' avez-vous?" and "Comment vous portez-vous?" are good French idioms, but their sense is completely lost if we try to translate them into literal English. "What for a man is he?" may be a good German idiom; but in English we should say, "What kind of man is he?" We must beware, then, of trying to translate any foreign language literally, or of introducing into our English any idiomatic use of words which we have found in studying other languages.

EXERCISES.

1. What do you mean by "propriety"? How should you distinguish an impropriety? What are the causes of improprieties? How do they affect our writing? How does our reading help us to avoid them?

2. Is it possible to classify improprieties definitely?

Why not? Is there any way in which they may be roughly grouped? What reasons can you give for your liability to confuse certain words?

3. Distinguish in meaning between the following: —

advance, progress, and progression.
alternative and choice.
couple and pair.
depot and railway station.
migration and emigration.
woman and lady.
man and gentleman.
house and home.
loan and lend.
part and portion.
amount and number.
scholar and pupil.
college and university.
sewage and sewerage.
habit and practice.
hanged and hung.
grant and give.
allege and maintain.
declare and assert.
expect and suppose.
decimate and destroy.
fly and flee.
repair and mend.
begin and commence.
settle and locate.
contemptible and contemptuous.
each other and one another.
clever and pleasant.
less and fewer.
noted and notorious.

4. Construct sentences in which the preceding words are used properly.

5. Insert the proper word in each of the following sentences:

1. Mr. Brown is building a beautiful (house, home) in Brookline.

2. Will the (party, person) who found an umbrella in the Union (depot, station) return the same to the office of the Company?

3. The (testimony, verdict) of history is that Christianity has done much for the (advance, advancement) of civilization.

4. The river at this point is a (series, succession) of rapids which makes it difficult for small boats to pass.

5. The Governor in his Thanksgiving proclamation asks the people to abstain from their usual (vocations, avocations) on Thanksgiving Day.

6. We are pleased to (state, say) that the new City Hall is approaching (completeness, completion).

7. The savages fell upon us so suddenly that to attempt resistance would have been the (act, action) of a madman.

8. The (observation, observance) of a few rules of health will prolong life many years.

9. Two (proposals, propositions) were submitted for consideration at the last meeting.

10. His (character, reputation) among his friends is that of an honorable business man.

11. He was deeply (effected, affected) by what she had told him, but it did not alter his resolution.

12. The king could never be persuaded to employ that (description, kind) of manoeuvering in his campaigns.

13. An invitation was (given, extended) to him to come and visit them whenever it suited his convenience.

14. He was greatly (aggravated, irritated) by the outcome of the affair.

15. The party was very anxious to occupy the (balance, remainder) of the time in (reaching, discovering) the farther range of mountains.

16. The teacher confessed that he was a very (apt, likely) pupil, but added that he troubled her greatly, because he was so (apt, liable, likely) to get into trouble.

17. Every (individual, person) in that vast assembly was moved to sympathy with the speaker.

18. My friend Morrison (considers, thinks) the piano the king of instruments.

19. Two months before the election we (predicated, predicted) the results which our news columns announced yesterday.

6. Replace the improprieties in the following passages with proper words : —

1. " Sir," said a man to Dr. Parr, " I have a contemptible opinion of you." " That does not surprise me," replied the Doctor ; " all your opinions are contemptible."

2. A gentleman who has had exceptionable opportunities to observe the trend of political feeling in the west, states that there is no doubt that the Republican candidates will be elected.

3. A great part of the congregation left the church after the service, but the balance remained to talk over the sermon.

4. Several years have transpired since I visited the spot, and I understand there has been any number of changes.

5. I beg to acknowledge the acceptation of your book. I have only partially examined it, but I admire it very much, and propose to spend many a spare hour in reading it.

6. " Can I leave the room?" " No, you cannot, unless you want to stop after school."

7. We engaged a couple of men to take our baggage to the depot.

8. Such was the violence of the storm that none of the passengers hoped the vessel could outlive the gale.

9. We had a nice time yesterday; the weather was nice, the lunch was nice, and everything was nice.

10. A society for the promotion of good citizenship has lately been inaugurated in Boston.

11. I have exceptionable opportunities for making good investments, and claim to give satisfaction.

12. I confess that I have never attained a great quantity of perfection in the art.

13. A dispatch from London states that Sir Thomas Lipton proposes to issue another challenge for the cup.

14. The strike of the coal-miners, which it was claimed would transpire yesterday, failed to materialize.

15. The advent of so large a corporation into this locality is an unlooked-for factor in the situation.

16. It is hoped that the guilty parties will be apprehended during the balance of the week.

17. The local dramatic company scored a decided success; the play was elegantly staged, and the parts were splendidly taken.

7. Distinguish carefully between "shall" and "will," "should" and "would." Give rules for the use of "shall" and "will" in expressing future action.

Mention any special uses of "should" and "would."

In the following sentences insert the proper forms, — "shall" or "will," "should" or "would": —

1. You (shall, will) know to-morrow the result of the game.

2. Whenever she disobeyed she (should, would) be punished.

3. He says he (shall, will) be present at the meeting.

4. He says his brother (shall, will) be present at the meeting.

5. If we (should, would) visit the scenes of our childhood, we (should, would) find many changes.

6. The time is coming when we (shall, will) have to go somewhere else for our coal.

7. He promised that our trunk (should, would) be here by six o'clock.

8. Do you think you (shall, will) go with us to-morrow?

9. (Shall, will) I send you the letter if it (should, would) come?

10. (Should, would) you like to come to dinner, if you had the time?

8. Correct the following sentences, if necessary: —

1. I asked her whether she would come again.
2. If he will come to-day, should you be willing to see him?
3. On receipt of this, you will immediately report at headquarters.
4. "Perchance I will be there as soon as you."
5. Were we writing for the English public, we would give it but a paragraph.
6. Whom shall the Democrats nominate? asks a daily paper.
7. "I will sooner have a beard grow on the palm of my hand than he shall get one on his cheek."
8. To-morrow we will offer for sale all of our stock of neckties at reduced rates.
9. I would like to go to town, and should do so if I could?
10. Should they not agree to the proposals, what would I do?

9. Write sentences in which each of the following words is employed followed by the preposition which it takes. In the cases of the words after which several prepositions are given, write sentences illustrating the proper use of the word with each of them.

Abhorrent.
Abhorrence.
Accountable (*to*, *for*).
Acquiesce.
Admission (*to*, *into*).
Advantage (*of*, *over*).
Agree (*among*, *in*, *to*, *with*).
Ambitious (*after*, *for*, *of*).
Answer (*for*, *to*).
Attend (*to*, *upon*).
Bargain (*for*, *with*).
Call (*at*, *for*, *in*, *on*).
Careful (*of*, *in*).
Coincide.
Compatible.
Complain.
Conform.
Connect (*to*, *with*).
Correspond (*to*, *with*).
Deficient.
Desirous.
Discourage.
Distinction.
Emulous.
Equal (*to*, *with*).
Exonerate.
Grieve (*at*, *for*).
Inure.
Join (*to*, *with*).
Killed (*by*, *with*).
Listen (*for*, *to*).
Mastery (*of*, *over*).
Militate.
Necessity (*of*, *for*).
Objection (*against*, *to*).
Opposite.

Partiality (*for*, *to*).
Pleased (*at*, *with*).
Possessed (*by*, *of*, *with*).
Prevent.
Rejoice (*at*, *in*).
Reproach (*with*, *for*).
Requisite.
Reward (*by*, *for*, *with*).
Secure (*against*, *from*, *of*).
Significant.
Vexed (*at*, *with*).
Weep (*at*, *for*).
Yearn (*for*, *towards*).
Zealous (*for*, *in*).

10. Write sentences illustrating the correct use of the following words.

Character.
Limitation.
Avocation.
Prominent.
Residence.
Plurality.
Site.
Aggravate.
Degrade.
Antagonize.
Endorse.
Approve.
Reckon.
Calculate.
Locate.
Proven.
Propose.
Want.
Preceding.
Imminent.
Posted.
Advancement.
Complement.
Decisive.
Remainder.
Invent.
Patent.

CHAPTER X.

SOLECISMS.

62. Solecisms. — The employment of expressions that violate the laws of English grammar is the most distinctive mark of the unlettered mind, and is therefore to be avoided with the greatest care. Such ungrammatical expressions, or errors in syntax, are technically known in rhetoric as *solecisms*. Theoretically the pupil who has come to the study of rhetoric may be supposed to have mastered the principles of syntax and to need no further drill in correct grammatical expression; practically we are all so much influenced by the careless speech of the day that we often fall into constructions that are not in accord with the principles of English speech. "Grammar," says De Quincey, "is so little of a perfect attainment amongst us, that, with two or three exceptions, we have never seen the writer, through a circuit of prodigious reading, who has not sometimes violated the accidence of English grammar." It is well, therefore, to fix in the mind some of the specific and common errors, that we may be on our guard against them. "He don't," "you was," "I seen," are such crude mistakes that it seems almost unnecessary to caution

pupils against them, and yet just such solecisms are continually surprising us in the speech of those who should know better. It is possible to give here only a few of the more important instances of grammatical errors which occur in the speech or in the writing of the careless and the ignorant. Bearing in mind what the sentence is as it has been defined on page 86, the pupil should take care in his writing to be sure that every word has a definite grammatical relation in the sentence.

63. Nouns and Pronouns.

Errors in the use of nouns and pronouns may be considered under two heads, errors of case and errors of number. As nouns in English have very little inflection, mistakes in the cases are not frequent; but as pronouns have retained their inflectional forms to a greater extent, the possibility of using them incorrectly is much greater.

Nouns.

1. *Errors in Case. The Possessive.*

In using the possessive case great care must be exercised in putting the apostrophe where it belongs. The possessive singular is formed by adding "'s" to the nominative; thus, "lady's," not "ladie's," "Dickens's," not "Dicken's." But a proper noun ending in "s" may, for the sake of euphony, take the apostrophe alone; thus, "Socrates'." The possessive plural is formed by adding the apostrophe to the nominative plural when the latter ends in "s," but otherwise it is formed like the possessive singular; thus, "boys'," "men's," "children's."

The possessive case of compound nouns and expres-

sions used as compound nouns is formed by adding the proper sign of the possessive to the end of the compound; thus, "brother-in-law's," "William the Conqueror's." When we have two nouns in the possessive case, one in apposition with the other, the sign of the possessive is usually put with the second, but may be used with both; thus, "Go down to Smith the grocer's," or "Go down to Smith's the grocer's."

In using the possessive form of such expressions as "somebody else" or "anybody else," we may say "somebody's else" or "somebody else's," "anybody's else," or "anybody else's." The rules of grammar favor the first of the two forms, but good usage seems to have adopted the second.

If several nouns in the possessive case qualify the same noun, and are connected by *and*, the possessive sign may be used with the last one only; thus, "Men, women, and children's shoes." But if common possession is not implied, or if the possessive words are joined by some disjunctive term, the possessive sign must be used with each word. Occasionally the sentence will be more elegant if possession is expressed by the use of the preposition "of," and in some cases by both the preposition and the regular possessive case; thus, "How do you like that new house of John's?" The phrase "of John's" is a recognized English idiom.

The possessive case must not be used as coextensive with the Latin genitive. As a general rule, the possessive case in English should denote ownership or possession, and should not be applied to inanimate objects. We may say "the boy's book," but not "the city's indebtedness," for the latter is a sort of personification of "the city," when no such personification is intended. In such cases it is better to use the objective case with "of." We may also say "the President's reception" when it is the President who receives, but if some one receives the President, we should say "the reception of the President;" that is, if a noun referring to a person be used subjec-

tively, it may be put in the possessive case, but if it be used objectively it must be put in the objective case with "of." Thus we may speak of "Irving's visit to Stratford," but not of "the strike's beginning," or we may say, "a good story of Lincoln's" (one that he told) and "a good story of Lincoln" (one told about him). The objective genitive was an admissible construction in the Anglo-Saxon, but it has now become obsolete.

We must distinguish carefully between the verbal noun in "ing" and the present participle in "ing." The former is used as a noun and the latter as an adjective; consequently when the verbal noun is used the substantive which precedes it, and which is used as the active agent, should be in the possessive case. Thus we may say, "We looked for his coming," but such common sentences as "The probability of him helping them was small," are not correct. "Helping" as here used is an adjective modifying "him;" consequently the sentence has no meaning; but if we think of "helping" as a verbal noun, as the meaning shows it to be, and change "him" to "his," the sentence becomes clear.

Pronouns. — Mistakes are frequently made in the use of the nominative and the objective cases. Nouns present nc difficulties in this respect, but as pronouns retain their inflectional forms, we are liable to become careless in the use of the two cases. After prepositions we should be especially careful to use the objective form. We must say "between you and *me*," not "between you and *I*," "an invitation for you and *me*," not "an invitation for you and *I*."

It is sometimes difficult to decide which case of the pronoun to use after the verb *to be*, but if we remember that the verb *to be* is followed by the same case as that which precedes it, we shall have little trouble. Thus when the pronoun follows the finite verb it should be in the nominative case; as, "If I were *he*," or "if I had been *he*." When it follows the infinitive it should usually be in the objective case, as "I supposed it to be him."

Who and Whom. — Even the most careful writers and speakers often find difficulty in deciding promptly upon the proper case of the relative and the interrogative. When *whom*, either relative or interrogative, precedes the verb of which it is the object, the natural tendency is to use the nominative in its place; thus, "*Who* did you see last night?" or "He could not remember *who* he had given it to," are typical examples of the use of *who* for *whom*. Occasionally the verb of the subordinate clause to which the pronoun belongs is omitted, leaving it doubtful whether a finite verb or an infinitive is to be supplied. In such cases it is usually better to assume that the omitted verb is an infinitive; thus, "We left the valuables with Mr. Blockley, *whom* we thought (to be) a thoroughly honest man," is better than "We left the valuables with Mr. Blockley, *who* we thought (was) a thoroughly honest man."

2. *Errors in Number.*

Nouns. — That nouns in English usually form their plurals in "s" has become so impressed upon our minds that we are apt to associate all nouns ending in "s" with the plural and all nouns not ending in "s" with the singular. This gives rise to many errors. We must remember that not all nouns form their plural in "s." Nouns of foreign origin usually retain the plural form which they have in their own language: thus, *alumni*, *radii*, *analyses*, *data*, *phenomena*, and *tableaux* are plural. On the other hand, we have many nouns ending in "s" which are singular, for example, *news*, *means* (an instrument), and *pains*. Nouns in "ics," such as *ethics*, *mathematics*, *politics*, and *tactics* are usually treated as singular, while *headquarters*, *measles*, and *alms* are treated sometimes as singular, sometimes as plural. "The United States" is properly regarded as singular, although some very good authorities use it as plural. Collective nouns may be regarded as singular or plural according to their signification.

Pronouns. — A pronoun must agree with its antecedent

(the noun which it represents) in number: "Let each take *his* turn," "Nobody should praise *himself*."

When the antecedent consists of two or more nouns in the singular, connected by *and*, expressed or implied, the pronoun should be in the plural; when the nouns are separated by *or*, *nor*, or any other disjunctive, the pronoun should be in the singular; thus, "James, John, and William are on *their* way to school," and "James, John, or William is on *his* way to school." If the antecedent is qualified by *each* or *every* the pronoun should be in the singular.

Such expressions as *any one*, *each*, *every*, *either*, *neither*, *anybody*, *everybody*, and *nobody*, when used as antecedents, require a singular pronoun; thus, "Has *anybody* a pencil in *his* pocket?" "*Every one* has *his* troubles."

Each other is used with reference to two persons or things, *one another* with reference to more than two. "The guests gave *one another* mementoes of the occasion," is preferable to "The guests gave *each other* mementoes of the occasion." Some very good authorities, however, use them interchangeably. *Either* is one of two, *any* is one of any number. *Neither* and *none* are distinguished in the same way. *None* is also used in the plural number; as "None are so blind as those who will not see."

Which and *that* are often confounded by inexperienced writers. The general rule is to use *which* as explanatory, that is, to introduce a new fact, and *that* as restrictive, that is, to limit an idea already expressed. In other words, when *and* with the personal pronoun *it* or *they* can be substituted for the relative, use *which*. Thus, "He took all the books which were on the table," means that he took all the books, and that they were on the table; but if we say, "He took all the books that were on the table," we mean that he took only those books that were on the table. In some cases, however, euphony demands the use of *which* instead of *that;* thus, "That book which you spoke of" sounds better than "That book that you spoke of." *That* is preferable after *same*, *very*, *all*, the interrogative *who*, and the superlatives of weight, meas-

ure, and value; "the very book that I wished," "the largest river that I saw," etc.

64. The Parts of Speech. — The use of one part of speech for another is a fault against which it would seem that no caution is needed, but even a "liberal education" may not keep a man from using the noun *suspicion* for the verb *suspect*, or from saying, "It seemed *like* the time would never come," for "It seemed *as if* the time would never come." Countless other errors of a similar kind are to be found in the work of the half-educated writers of the day and give it the stamp of illiteracy.

Adjectives and Adverbs. — *Most*, which is an adjective or an intensive, is frequently used for the adverb *almost* (see Section 59. 1. Adjectives and Adverbs, for the distinction between *most* and *almost*). This fault is especially disfiguring in such expressions as, "I *most* always take a walk before breakfast," or "I am *most* dead, I am so tired."

The adjective *good* is often used for the adverb *well*, as, "I am feeling *good*" for "I am feeling *well*."

The adjective *real* is used for *very* or *really* even by those who are otherwise careful in their speech; for example, "We had a *real* good time," should be "We had a *very*, or a *really*, good time."

The predicate adjective is often used for the adverb, or the adverb for the predicate adjective. Even cultivated persons are sometimes in doubt whether to use an adjective or an adverb after certain verbs. We say properly, "He seems happy," but not, "He worked happy," and, "The flower smells sweet," not, "The flower smells sweetly." In general we may have less difficulty if we remember that the qualifying word when referring to the subject of the verb should be an adjective; when re-

ferring to the verb, it should be an adverb, thus, we say, "He looked *angry*" and "He spoke *angrily*."

In the sentence, "He feels badly over the affair," *badly* is preferable to *bad*, as the latter might give rise to ambiguity.

Verbs and Verbals. — The indicative mood is often used where the subjunctive is preferable. The distinction between the indicative and subjunctive has been lessening as the language has lost its inflectional forms. The hurried writing of the newspapers has contributed further to this result, but good writers are careful to avail themselves of the subjunctive to express shades of meaning that without it are not easily made clear. When a sentence or a subordinate clause expresses doubt, a wish, indecision, or a future contingency not a question, its verb should be in the subjunctive. A conditional clause which is not future and not contrary to fact, is, however, in the indicative. In the sentence, "If I *were* he I should not follow that plan," the verb of the subordinate clause is properly subjunctive, since the condition is contrary to fact. In "If that *was* known to him he did wisely in continuing his march," it is assumed that the conditional clause is true, and the verb is therefore indicative.

The use of the perfect infinitive after the past tense of the finite verb is a very common error. The boy who says, "I hoped to have gone," really declares that he hoped after it was too late. The sentence should be, "I hoped to go," since the tense of the infinitive must be determined by its relation to the time of the principal verb, and it is here a future relation. The verb *ought* may of course take the perfect or present infinitive as the sense requires. "He ought to be more careful," "You ought to have looked after him," are both correct. But the error of using an auxiliary with *ought*, even among educated men, is a common fault. "He hadn't ought to have done that," is ungrammatical, because *ought* itself is a finite verb and cannot take the auxiliary *had*, which may be used only with the participle.

General propositions that make no distinction as to time should be expressed in the present tense, and when the statement of the truth is in a subordinate clause, the tense of the principal verb does not affect that of the subordinate verb. "One of the first chemical facts we learned was that water *is* composed of oxygen and hydrogen," is correct, although at first thought the past tense of the principal clause might seem to require a past tense in the subordinate clause.

Care must be taken to distinguish between the present and the future tenses. We often say carelessly, "I *shall be* happy to accept your invitation," when we mean, "I *am* happy to accept your invitation," or "I regret that a previous engagement *will prevent* me from being present," when we mean, "I regret that a previous engagement *prevents* me from being present."

A verb is singular or plural according to the sense of its subject: "The chairman and the secretary *were* chosen." "The editor and poet *was* given a reception." In the first of these sentences the chairman and the secretary are two distinct persons, and in the second the editor and poet are one. Frequently a singular noun is followed by a plural expression, qualifying or parenthetical, and the tendency is to make the verb plural to agree with this expression. This, of course, has no justification, but often it will be found better to change the sentence so as to avoid the suggestion of plurality, since a sentence which at first seems to be incorrect is unpleasant, even though a second reading shows that it is grammatical. "The wish of many others was what influenced him," "Henry Law, with a number of his friends, has formed a new telephone company," are correct sentences. The second, however, would be better in this form: "Henry Law and a number of his friends have formed a new telephone company," unless the writer wishes especially to emphasize the subordinate relation of the friends in the enterprise. Collective nouns are followed by plural verbs when the things for

which the noun stands are thought of as separate parts of the whole. "The army *was* slow in taking position," and "The army to a man *were* dissatisfied with the arrangements for distributing the plunder," are both correct.

65. Redundant and Incomplete Expressions.

By a *redundant expression* we mean an expression that is not needed to complete the sense; in other words, a superfluous expression. An expression is *incomplete* when some word or words are omitted which are necessary to complete the construction or the sense.

A noun like "man" or "boy" when referring to a class should not have the article *a* before it, especially after the expressions *kind of* and *sort of*. We say properly, "That sort of man," not "That sort of a man," or "He is not worthy the name of gentleman," not "He is not worthy the name of a gentleman." On the other hand, the omission of the definite or the indefinite article is often the occasion of ambiguity. When several words in the same construction refer to persons or things which must be considered separately, the article should be used before each. In the sentence "It is *the* hope of the statesman and of *the* scholar," it is clear that the statesman and the scholar are not one person, as might be properly understood if the sentence were written without the second *the*, thus, "It is the hope of the statesman and scholar." Likewise we should say "I have a history and a geometry," otherwise we should understand the history and geometry to be one book.

When reference is made to a class as a whole and as distinct from other classes, or to a particular object repre senting the class, the definite article should be used, as, "The dog is my favorite animal;" but the nouns *man* and *woman* are used without the article.

When the participle is used as an abstract noun, it is

preceded by the definite article and followed by the preposition *of*, but when used as a gerund both article and preposition are omitted, thus, "The reading of books will not necessarily result in culture." "Upon hearing my name he recognized me."

Many of the common prepositions, such as *on*, *into*, *up*, *over*, etc., are often used as adverbs, after verbs, and are redundant, thus, "The firm failed *up*," "We will do this later *on*," and "The question, if examined *into*, could be easily answered."

The use of *and* before a relative pronoun is superfluous when it does not connect the relative clause to a preceding relative clause having like relation to a common antecedent, as in the following sentence; "The picture reminded Rip of an old Flemish painting in the parlor of Dominie Van Schaick, *and* which had been brought over from Holland at the time of the settlement." In this case the sentence is improved by leaving out the *and*.

The use of a double subject is another fault of redundancy found in the work of careless writers, as, "The horse, she was frightened and ran away." The double subject is a common construction in the English of two and three centuries ago. In the King James version of the Bible, we find "The woman whom thou gavest to be with me, she gave me of the tree, and I did eat," but such a construction is no longer in good use.

The fault of employing a phrase or a dependent relative clause as a sentence has been noticed in a preceding chapter. The inexperienced writer should guard against this fault. Sometimes the relative has no other antecedent than the general meaning of the preceding clause, as in the following: "By this mishap the dinner party was broken up, which troubled our host very much." This usage has the sanction of some good writers, but the general practice of the more careful is against it. The fault can usually be remedied by the simple device of adding an antecedent for the relative, thus, "By this mishap the

dinner party was broken up, a result which troubled our host very much."

A frequent and very unpleasant fault of some writers is that of omitting a necessary part of the verb. This usually occurs when two distinct auxiliary verbs are used with one participle to complete them both. If the auxiliaries take the same participle after them, this will do; but if they require different participles, this construction will not answer, as in this, "I never have and never shall do that." Evidently, as the sentence is expressed, *do* is understood with *have*, an absurd construction. The sentence should read, "I never have done and never shall do that." This fault of omitting important words assumes many forms, often peculiarly vexing because of the difficulty of supplying the necessary words without making the sentence stiff; but such a sentence as the one here quoted is enough to destroy a sensitive reader's pleasure for many pages.

Other words, such as prepositions, adverbs, and connectives necessary to the construction, are sometimes omitted: "If you want something done, write ∧ your friend." "You look very ∧ pleased." We cannot be too careful in avoiding such errors.

66. Connectives and Correlatives. — The use of connectives in an improper sense may easily obscure the thought, or give a shade of meaning not intended.

The rule of English speech, that two negatives make an affirmative, is violated by the writer who uses *nor* for *or* in a clause that already contains a negative. "He could not be content to go nor to stay," should be, "He could not be content to go or to stay," since the "not" modifying the principal verb is a negative for the whole sentence. If we expand the infinitives to finite verbs in a like sentence, "He was not willing that he should go or that he should stay," the same law holds true. Occasionally the force of the negative will be expended in the first clause, when the

second may require *not*. "He did not go at three o'clock, as he had intended, nor did he start that night."

The correct pairs of conjunctive particles or correlatives are *not only — but also*, *either — or*, *neither — nor*, etc.

It is a common error with young writers to use *but* as the correlative with *not only*. *But also* is the correct expression, since the first of the two correlatives, *not only*, implies that the relation between the clauses or phrases is distinctly not disjunctive in such sort as to require *but* alone. "He knew *not only* what should be done, *but also* how he could do it," illustrates this very well, the second clause being in the way of addition to the preceding and requiring *and* rather than *but*, if the *not only* were removed and choice had to be made between the two.

In the same way we should use *either — or*, and *neither — nor*. It is incorrect to say "He *neither* knows *or* cares what becomes of him," and "It is not *either* agreeable *nor* convenient for me to go with you." We should say rather "He *neither* knows *nor* cares what becomes of him," and "It is *neither* agreeable *nor* convenient for me to go with you."

Without and *except* are prepositions, and should not be used for the conjunction *unless*. "I cannot do this *without* your help," "I cannot do this *unless* you help me," illustrate the distinction in use between them.

As is preceded by *so* in all negative statements, otherwise by *as*. It should never be used for *that*. The following sentence illustrates the correct use of the two words: "It is as good *as* could be expected, but not *so* good as you promised." The faulty use of *as* for *that*, a not uncommon mistake, is shown in this sentence: "I do not know *as* we have any reason for believing that." The use of *as* as a relative pronoun following *such* in the same clause may be noted.

Careless writers often select the wrong preposition for the shade of meaning which they wish to express. Terms indicating comparison employ different prepositions to indicate differences in the manner of making the compari-

son. The verb *to compare* is followed by the preposition *with* to show degree of excellence, and by *to* to show resemblance. "He compared the Capitol at Washington *with* other great buildings of the world." "We might compare a great river system *to* the arteries of the human body." The verb *to differ* takes *with* when the difference is a matter of opinion, — "I must confess that I still differ *with* you in that matter," — and *from* or *among* when it has to do with appearance or with fact. "In personal characteristics they differed greatly *among* themselves." "They differed *from* each other as much as brother and sister can." The adjective *different* should be followed by *from* and not by *than*.

It is to be remembered that *between* should be used only in relation to two objects, though both of these may have the plural form. *Among* should be used when the relation to be expressed has to do with more than two. The preposition *off* is frequently used in connection with *from* or *of*. "He jumped *off from* the box" is a construction that is both awkward and incorrect. One preposition is sufficient, and it may be said that, in general, when two prepositions are used properly together one of them is really an adverb, as in "He came down from the hill." *According to* and others of like character are phrase prepositions, and not several prepositions used together with their separate meanings.

There is another fault in the use of prepositions against which it is more difficult to guard, a fault illustrated in this sentence: "Where did you take the package to?" *Where*, an adverb, cannot properly be the object of a preposition. A substantive should be substituted; or the sentence should be re-written with the omission of the preposition "to."

67. Miscellaneous Errors.

An obscure violation of the rule that two negatives make an affirmative is that involved in the use of *not* with the words *hardly*, *scarcely*, and *barely*. "They were hardly able to get here on time," expresses the difficulties experienced

in coming; and the addition of a negative, "They were not hardly able to get here on time" denies the difficulties instead of making them more emphatic, as the writer intends.

Another common error is the use of *than* after such words as *hardly* and *scarcely*. For example: "*Scarcely* had the clouds cleared away *than* the sun came out." *Than* implies comparison, and requires an adjective or an adverb of comparison before it. We may properly say, "*No sooner* had the clouds cleared away *than* the sun came out." A careful distinction should be made between the comparative and the superlative degrees of comparison. The comparative degree is used when two persons or things are compared, and the superlative when more than two are compared. We may say "Of two evils choose the less," and "Of several evils choose the least." We should be equally careful to avoid giving comparative and superlative forms to adjectives and adverbs that are incapable of comparison. Such adjectives as *dead*, *perfect*, *unanimous*, and *inseparable* express absolute quality, and are therefore incapable of degree. It is ridiculous to say that one thing is *deader* or *more perfect* than another. What we mean is, that one thing is *more nearly dead* or *more nearly perfect* than another.

The pronouns in *self*, such as *myself*, *himself*, *herself*, *themselves*, should not be used for the corresponding personal pronouns. We may say correctly, "My brother and I went out for a walk," not "My brother and myself went out for a walk." The pronoun in *self* is used properly either for emphasis or reflexively, that is, referring to the subject of the clause in which it stands. We may say, "I myself saw the accident," and "He gave himself up to the authorities."

The adjective pronouns *this* and *that* should agree in number with what they limit or represent; thus we say "That kind of people" or "Those kinds of people," and "That sort of thing," not "Those sort of things."

When *to* is used as a part of the infinitive no word should intervene between it and the verb itself. The use

of the "cleft infinitive," as it is called, is gaining ground, but the sanction of good use cannot do away with the inherent awkwardness of such sentences as the following: "He told the scout to carefully reconnoiter and to promptly report." Writers of the better sort do not yield to the temptation to employ such loose phrasing.

Place the word *only* as near as possible to the word which it modifies. "He only would lend me the book," may be interpreted in two ways.

Adverbial phrases should be carefully placed. "He might have gone on his bicycle, with great propriety, or with his carriage," is an instance of careless arrangement.

A pronoun should refer plainly to its antecedent. In the two following sentences there is room for doubt as to the meaning: "He showed me a box in his desk which held many treasures." "John could not go to his brother because he had yellow fever."

Avoid constructions in which the subjects differ in person or number. "Neither you nor I am responsible," should be "Neither of us is responsible."

Exercises.

1. Define a sentence. What do you think to be the important point to be considered in the definition? Why cannot any group of words constitute a sentence?

2. Define a solecism. What do you understand by "an error of construction" or "an error of syntax"? Do solecisms properly belong to rhetoric? Why should they be given in a chapter of rhetoric?

3. What do you mean by inflection? Of what does the inflection of nouns consist? How does this compare with the inflection of pronouns and of verbs? How does the inflection of nouns in English compare with the inflection of nouns in other languages with which you are acquainted?

4. What errors are we liable to make in using nouns and pronouns? Why is there more liability to error in

using pronouns than in using nouns? How would your answer apply to the use of verbs? What do you mean by a redundant expression? An incomplete expression?

5. What is the regular rule in English for forming the plural number of nouns? How do you account for such plurals as *men*, *children*, *oxen*, *geese* and *mice?* Bring to the class a list of nouns that are used only in the plural, also a list of nouns ending in "s" that are singular.

6. With the help of the dictionary write the plurals of the following nouns: —

stratum, curriculum, animalcule, index, alumnus, mathematics, beau, phenomenon, cherub, dictum, datum, necropolis, erratum, larva, vertebra, maximum, radius, stamen, spectrum, hypothesis, analysis, aide-de-camp, focus, ignis-fatuus, oasis, crisis, addendum.

7. Write the possessive case, singular and plural, of: fairy, lady, mouse, ox, man, woman, witness, princess, thief, Dickens, Jones, Burgess, brother-in-law. Write the possessive case of: Jones the grocer, Prince of Wales, Houghton, Mifflin & Co., man-of-war, Smith and Thomas, William the Conqueror.

8. Mention the different kinds of pronouns. Make a list of the personal pronouns, giving the nominative and the objective cases, singular and plural, of each. Distinguish between *who* and *whom*, *who* and *which*, *whose* and *of which*, *which* and *that*. Mention the pronouns in *self*, and tell how they should be used.

9. What is the difference between an adjective and an adverb? What do you understand by comparison? Why should some adjectives and adverbs be incapable of comparison? How would you distinguish between a verbal noun and a present participle?

10. Write the principal parts of the following verbs: awake, bear, begin, bid, burst, clothe, dare, do, eat, flee, fly, go, lie, lay, sit, see, take, go, drink, sing, rise, throw.

11. Write sentences using the past tense and the past participle of each of the following verbs: bear, bid, do, eat, give, drink, lie (recline), see, dive, swim, set.

12. Correct the errors in the following sentences, and be prepared to give reasons for your corrections.

1. A Mississippi teacher writes us saying that at the County institute a number of the teachers agreed to each invest five dollars of their own money in a library for their schools.

2. He wished to have been present but he knew that he had ought to stay at home.

3. We were most there.

4. This kind of an expression is called a substantive.

5. They do not want to do the work nor to have anyone else do it.

6. The jury was of widely different opinions in regard to the testimony of the last witness.

7. They did not know as they would come until just before starting, and so we did not expect them.

8. It looks like they had not yet found out the proper method of mixing the ingredients.

9. We found the new play different than we had expected.

10. Hilary jumped off of the car while it was yet in motion.

11. They did not know where the book was at.

12. That picture looks like you do before you have combed your hair in the morning.

13. When they first tried to cross the bridge they found it would not support them without it was repaired.

14. We were surprised at the doctor coming, for Mabel had been well for nearly a week.

15. The master taught his boys other things than were to be found in books. From him they got the story of Arnold von Winkelried holding against his breast the Austrian spears. From him, too, came their knowledge of the cuckoo laying its eggs in the nests of other birds. Without he had inspired them to find ever new pleasures in wood and stream, they would have missed the best joys of their boyhood.

16. If he was not known well here I think he would have little difficulty in making the arrangement.

17. He said that the laws of the universe were immutable.

18. There were but seven of us against a score of the enemy, and as we looked at each other fear sprang into the face of every one.

19. He expressed the wish that the earth was even larger than it is.

20. Hawley and I had argued the matter for two hours, and now as we looked at one another we knew that we were no nearer a conclusion than before.

21. He wished the successful candidate to be he, but he was not willing to work for him openly.

22. The pride of all the midland counties were broken completely in his downfall.

23. Words of condolence over anothers misfortune come readily to the lips of sympathy.

24. When she was told that it was him her concern in the matter ended.

25. They were very anxious to find out who the committee had chosen.

26. He very warmly expressed his liking for a horse, saying that he preferred it to any other animal.

27. He did that among all the proposed plans which seemed best to him.

28. He was real irritated by our apparent unwillingness to accompany him.

29. There were not hardly any people there, and so they did not have no performance.

30. All along he had suspicioned that his friend was not being true to him.

31. There are not hardly any leaves left on the trees.

32. That is the prettiest watch I most ever saw.

33. He did not give me the rose nor the geranium.

34. The jury were composed largely of friends of the defendant.

35. The work was most done before he came.

36. Such a sort of an explanation was unsatisfactory to every one concerned.

37. The council has agreed upon a proper form for the ordinance and will pass it this evening.

38. To fully understand the situation he knew that he must give it closer attention.

39. We presume it is due largely to the fact that the lamp lighter is forbidden to light the lamps only when instructed to do so by the committee appointed by the mayor.

40. The recent crusade made by the women of Emerson against the merchants of that place selling or giving away to the young boys cigarette papers and cigars might well be imitated by the good ladies of our town.

41. There has been considerable complaint recently on account of the street lamps not being lighted on dark nights.

42. He planned to have studied law a little earlier, but unavoidable hindrances prevented.

43. The commanding officer hadn't ought to have exposed his men so carelessly.

44. The bridge across the river was so frail that to completely rebuild it seemed more economical than to repair it.

45. The horses we bought were so fine a driving team as we ever owned, but they were not as easily managed as we were assured they would be.

46. Neither you or I are prepared to settle that question.

47. He said that he would look after the government's interest in the matter.

48. He said that he had saw the robbing when he done it.

49. The walks on the main street were almost impassable, they being so crowded.

50. When they done so difficult a thing and which no one expected they would do.

51. The Bucentaur was the Doge's boat, who went out in it to drop the ring into the sea.

52. Thousands of buffaloes, united in one great herd, so vast a whole that the eye could hardly perceive its immensity, a single creature in seeming, was going southward.

53. Nobody can have an adequate idea concerning any person or thing which they cannot see and come into contact with.

54. Under such conditions one would not expect the marriage relation to reach very high ethical ground, nor ideal domestic and social conditions.

55. A reward of $10.00 will be paid by the trustees of the High School for the arrest and conviction of the persons who have been, or may in the future, break into the High School building, or who enter the same by stealth.

56. The bridge was said to be very dangerous, which was sufficient occasion for our taking the other road.

57. My memoranda on this matter is at the house.

58. There stood a tall, spare woman, her hair streaked with gray and firm lines about her mouth.

59. He says that he don't understand why you were so angry.

60. If I was you, I'd not permit it.

61. The two men were much alike in their public characters, but in private life Morris was the most honorable and straightforward.

62. We did not go to see him as the doctor said he felt too bad to receive visitors.

63. We thought we would go across by some trees like the squirrels do.

64. He come up to me on the street and apologized volubly.

65. If you will forgive me forgetting your errand this time, I will be more careful hereafter.

66. Lucy is so prompt in answering letters. Those who once write to her always want to continue the correspondence.

67. He explained the matter, so they let him go.

68. Bertha said that the decorations were just perfectly lovely.

69. Hard work only brings success at last.

70. In doing as he did he followed not only your advice but his own wishes.

71. I will pay $25 for the detection and evidence sufficient to convict the person or persons who stole or killed my English bull terrier, color white, and wearing a plain leather color, weighs about 30 pounds, and answers to the name of Mack.

72. Another fire will catch us some night, in the very place we are not looking for, and then all we can do is stand off and see it burn.

73. We are heartily in favor of, and will do all we can in our weak way, to have the coming session of the legislature enact a law with heavy fines and jail penalties for every person who shoots, entraps, or kills prairie chickens at any season of the year.

74. The walls were tinted white and there were white curtains to the windows.

75. The calm blue vault of heaven is dotted by stars.

76. These apples are not as ripe as those we had yesterday.

77. The ruins of the castle looked like we were told, but in looking off from its highest point we saw a more enchanting prospect than we had been led to expect.

78. It looks like it would rain.

79. We turned the matter over to Dixon & Co., who we had reason to believe in every way reliable.

80. I do not remember of seeing any such book as you speak of there.

81. I wish I knew where that July magazine went to.

82. Without you take the initiative in the matter, there is no hope of us being able to carry it through.

83. There is the boy which I spoke of.

84. If it be advisable, as it certainly is, we need delay no longer.

85. Before igniting a jet of hydrogen it will always be well to make certain that it is not mixed with oxygen.

86. Whoever wishes to have seats on the opening night must get their tickets at once.

87. The pleasure of all present, reflected in countless ways from the sea of faces before them, were enough to repay them for the trouble they had taken.

88. We did not know who the instructions had been given to, nor who we should seek for information.

89. They were real pleased by the hope of release.

CHAPTER XI.

THE FORMS OF DISCOURSE.[1]

68. What Distinguishes one Form of Writing from Another. — In treating of the various qualities that make written discourse effective, rhetoricians have found it convenient to assume an arbitrary division of all writing having literary character into a number of classes, such as *Exposition, Argumentation, Description, Narration,* and *Criticism.* It is not often that any composition belongs wholly to any one of these divisions; but discussion of them is made the easier by such division, inasmuch as the qualities that are essential to a good argument are not those required for good description or criticism. Briefly, exposition is an explaining of something, and in it the most important quality is clearness. Argumentation differs from exposition in being an attempt to explain convincingly something about which there may be difference of opinion. Description concerns itself with making clear the appearance of some material thing, and is distinguished from exposition largely by the fact that the use or operation of the thing described is not explained. Narration gives ac-

[1] The Forms of Discourse are discussed further in Part III.

count of a series of happenings, and the fundamental necessity is that the events shall be vividly presented and that the order of occurrence shall be made clear. Criticism is the expression of opinion concerning literary or artistic productions, and ordinarily attempts to give the tone of the production criticised and to show sufficient reason for the opinions expressed.

69. **Description.** — In describing anything, whether animate or inanimate, the writer's object is to convey to the mind of the reader a mental picture such as exists in his own mind. This may be done by giving details of the thing described, description by *inventory*, by telling how it appears from different points of view, the *traveler's view*, or by dwelling upon some chief characteristic of the object, the *fundamental image*. This last is the method ordinarily to be employed. Things, as well as people, have a certain individuality of their own; and this individuality it is that distinguishes them in our minds from other like objects when the details of form, size, and color are no longer remembered. If, after having seen and read a new face in a passing crowd, we wish to describe that face to some one else, we might speak of the keen eyes, the straight lips, the aquiline nose, giving such details as our memory gathered from so hasty a survey; but the face would be better visualized for the reader if we should call it a face of eagle hardness. This would present our thought more effectively than it could be presented by the greatest fullness of details.

"It was growing gray in the world. The dawn covered with pale light the outlines of the walls. The trees along the wayside, the buildings, and the gravestones scattered here and there began to issue from the shade. The road was no longer quite empty. Marketmen were moving toward the gates, leading asses and mules laden with vegetables; here and there moved creaking carts in which game was conveyed. On the road and along both sides of it was a light mist at the very earth, which promised good weather. People at some distance seemed like apparitions in that mist; Vinicius stared at the slender form of Lygia, which became more silvery as the light increased."

HENRY SIENKIEWICZ:
Quo Vadis, translated by JEREMIAH CURTIN.[1]

70. Exercises in Descriptive Writing. — As in the foregoing, description that must have some local color in it is generally best treated by giving details, but these should be subordinated to what we may call here the atmosphere of the picture. Employing that method, write a descriptive essay of not over three hundred words on one of the following subjects. Do not think out the details you employ in describing the object. See the thing to be described in your own mind, and tell what you see. Do not tell what you know only and cannot see in the mental picture. Literary, as distinct from technical description, seeks to convey something visualized in the mind of the writer to the mind of the reader; and as the things merely known are not a part of the writer's visualization, they cannot be effective in

[1] Permission of Little, Brown & Co.

the picture as reproduced in the mind of the reader. Note with what clearness each detail is pictured in the quotation from *Quo Vadis.* We are not merely told what was, but we are made to see the very light-filled grayness of the morning. This grayness is the fundamental thing that gives character to the picture. The details are subordinated to it, and yet have added significance because of it.

1. A snowstorm. 2. An old mill. 3. A deserted house. 4. A garden of roses. 5. A factory, 6. An ice-bound river. 7. A Syrian caravan. 8. A Chinese pagoda. 9. A highland lake. 10. A railway station at train-time.

Often only a few details are given in order that those of greater prominence may not lose their distinctness in a mass of things of lesser moment. On one of the following subjects write not less than two hundred words, describing by giving *chief details.* The *point of view* from which a subject is considered must always be influential in determining what are the chief details.

1. The cathedral close. 2. The ragman. 3. The latest thing in hats. 4. The village band. 5. A store window at Christmas. 6. A painting by ——. 7. The old school-house. 8. An Italian fruit-vender. 9. The library. 10. The teacher's desk. 11. The girl who giggles. 12. A grove of poplars.

Frequently a paragraph of description opens with an expression giving a fundamental image of the thing to be described. This may be in the way of compari-

son, naming something which the thing to be described is like, or a simple adjective phrase of description, or any other expression serving to convey briefly and forcibly the particular impression of the thing described which is in the writer's mind. Details may then follow, if fuller description is desirable, but care must be taken not to obliterate or dim the fundamental image. Dickens, describing John Jasper when he has received the message from Edwin Drood by the mouth of Mr. Grewgious, after Edwin Drood's disappearance, says that Mr. Grewgious "saw nothing but a heap of torn and miry clothes upon the floor." Any addition to this would inevitably weaken the reader's sense of the complete mental prostration which came upon John Jasper when Mr. Grewgious had made his announcement. But in the following from Stevenson's *Treasure Island* the direct description preceding the semicolon is materially helped by the details that follow. They strengthen the effect of the fundamental image instead of obliterating it.

> A tall, strong, heavy, nut-brown man; his tarry pigtail falling over the shoulders of his soiled blue coat; his hands ragged and scarred, with black, broken nails, and the saber cut across one cheek, a dirty, livid white.

In this manner write one hundred and fifty words or more on one of the following subjects.

> 1. The church spire. 2. A Norway pine. 3. Some moss-covered rocks. 4. A Fourth of July procession.

5. An Indian chief. 6. The town hall. 7. A passenger car. 8. A dog. 9. A tennis ground. 10. A field of wheat. 11. A little child. 12. An old book. 13. An antique vase. 14. A burned building. 15. A waterfall.

71. Narration. — A narrative may concern itself either with historical truth or with fiction. In the former case it must primarily be faithful to fact. Of necessity description and characterization will often be part of the story, but the writer's first endeavor must be to know the truth about his scenes and his characters. The vivid realization of these things will be brought about with more difficulty than in the case of the creation of one's own brain. In fiction the imagination has more play, and being free to fill in details as it wills, it forms images of character more clearly. A story, it should be remembered, is not ordinarily a succession of incidents; it is the expression of the individuality of the characters, feeling in one reacting upon feeling in another, mood growing from mood, and action following as the result of all. A story should also have a plot, or such a succession of incidents as will suggest a final outcome, while concealing what that outcome is to be, and so arousing interest.

A narrative may concern itself only with a succession of natural incidents, incidents without any expression of human nature, or it may be simply the expression of character showing itself in action. Sometimes incidents follow one another without any close relation of cause and effect, or they may be wholly the result of the

reaction of mood upon mood. When the story concerns itself mainly with a study of character, this play of mood upon mood will be the prominent thing. What a man does is the result not more of his thought than of the moods that sway him. For most of us the every-day round of existence is what our reason makes it, but outside of that we yield to feeling, doing more or less as it bids us; and the story of a life is the story of what it has willed to do, rather than the story of what it has done perfunctorily.

Among the qualities that are essential in a narrative which is to hold the interest of the reader, that of *movement* is of prime importance. This is secured largely by the use of short, terse sentences, or sentences in which there are few subordinate clauses. It is also desirable that the opening arrest attention at once, and that it may do this, explanation of the situation should, as far as possible, be given indirectly in the course of the narrative. When this is done the narrative interest of the story is not delayed. The plot should be simple, curiosity as to the outcome should be aroused in the reader as soon as possible, and this curiosity should be maintained until the end. If the development of the incidents is handled with sufficient reference to this consideration, important matters can be the better massed at the beginning and at the end of the story, where they belong. Description, when it is required, should be made subordinate to the narrative, and should be such as will give the proper emphasis to the color and meaning of the story. The

characters should be few, and each should have a definite and easily understood relation to the story. Incidents should be developed in the order of their occurrence, but when they are complex, and involve the doings of several persons at the same time, consideration must be given to the relation of cause and effect, the cause preceding the effect.

72. Exercises in Narration. — *Written Exercise.* — On two of the following subjects write paragraphs of 250 to 300 words each. Include such description as is required for the understanding of the story, but make each a simple narrative free from characterization. Criticise both diction and style, and be prepared to say whether or not, in your opinion, they are in keeping with the theme.

1. A fire. 2. An April flood. 3. A race for life. 4. Washington's journey to the French forts. 5. A day's outing. 6. The arrival of the mail.

On each of two of the following subjects write a narrative of 250 to 300 words, introducing one character and one only. Do not attempt to make too many traits of character apparent, but let the few that the narrative requires be clearly painted. Close individualization of character in a narrative tends to delay its action. Criticise the story for its employment of short and long, complex and compound sentences, keeping in mind which of these forms best produce the effect of hurry and movement. Make the action of the narrative as

rapid as possible, so that the story shall be the thing of first importance.

1. A raft in the flood. 2. A dangerous leap. 3. The dream of Eugene Aram. 4. The prodigal son. 5. When Albert learned to milk. 6. Lost in the woods. 7. Pursued by wolves. 8. A face outside the window. 9. A girls' party. 10. Learning to ride a bicycle. 11. Coming home from the picnic.

73. Exposition concerns itself with explaining something, and differs from description in having particular regard to the uses to which a thing is to be put, rather than to its appearance. In exposition clearness is the first, perhaps also the last, consideration. To make another understand a machine, a device, or a method of doing anything of any sort, is at the best not an easy matter. Much evidently depends on the order of treatment, but what that order should be depends upon the theme. In expounding the principle employed, and the method of applying it in a mechanical contrivance, the more important things, or those first in time, should generally come first and the details afterwards; but in exposition of more abstract ideas that order may be reversed. Only careful consideration of the relation of the various parts to the whole can in any case determine what is the proper order.

"It is safe to say that the electrolytic process of refining copper is now applied to between one-half and one-third of all the copper produced in the United States. The electric process separates the gold and silver that may be

present in the copper, and deposits the copper in a state of great purity. To accomplish this, the unrefined copper from the smelter or Bessemer converter is cast into great plates or anodes, weighing three hundred pounds or more; these anodes are suspended in tanks containing a solution of copper sulphate, opposite to cathodes which are also copper plates, but very thin and consisting of pure metal.

"The passage of the electric current in the proper direction gradually transfers the copper from the anode plate to the cathode plate, while all impurities are left behind. The gold and silver which are present in the unrefined copper fall, during the process, to the bottom of the tanks, and are afterward collected and separated from each other. Some idea of the importance of this method of copper refining is given by the following facts relating to the Anaconda Copper Mining Company's Montana refinery." — *The Cosmopolitan*, February, 1897.

Observe that this explanation takes up the larger aspects of the case first, and gives the reader a firm grasp of each detail before proceeding to the next. Observe, too, that the arrangement of these details is such as to make clear the relation of each to the whole, so that after each step of the explanation the mind has a clear understanding of the electrolytic apparatus and the electrolytic process so far as the explanation of it has gone. An exposition so developed is coherent, and coherence is essential in exposition, as it is in all discourse. That it is more important in exposition than in other forms of writing, however, must be clear when we remember that a device, or a process, or a scientific generalization, is not explained for us until we have

grasped the significance of the separate parts in their relations to one another and to the whole.

74. Exercises in Exposition. — On each of two of the following subjects write 250 to 300 words of exposition. Take care to have no more description than is necessary for clear explanation. Be prepared to justify the order of treatment you adopt.

1. A windmill. 2. A twin-screw steamer. 3. The management of a railroad. 4. Tennis. 5. What constitutes greatness. 6. The influence of geography on history. 7. The religion of the Egyptians. 8. How mountains are formed. 9. What causes volcanoes. 10. The value of an education. 11. What are good manners. 12. Theosophy. 13. The follies of Christian Science. 14. How to entertain a guest. 15. The value of a gymnasium. 16. Success in life. 17. How to deserve friends. 18. The future of science. 19. The construction of a cantilever bridge. 20. The dangers of "scorching."

"The social settlements are very young indeed. As compared with the other four agencies, they have no numerical part; but their growth has been so rapid of late — almost frightfully rapid — that they may be said to have passed the experimental stage, at least in this sense, that they have plainly come to stay. The settlements have made mistakes, naturally. They have allowed themselves, in some instances, to be inveigled into too much almsgiving, in others to become too much enamored of seeing the wheels go round, in others to engage in proselyting, in still others to compromise dangerously their independence by accepting dictatorial financial support. They are peculiarly liable to such diametrically opposed failings as melodramatic over-intenseness and cold dilettanteism; and they have not always, it must be confessed,

been successful in avoiding these extremes. The residents are too often immature boys and girls or flitting faddists.

"On the other hand, they have galvanized some of the people about them into a fairly regular participation in healthy social pleasures; have been zealous in bringing into their barren districts something of painting, sculpture, music, science, literature, and technical training, and have been fairly successful in getting these things appreciated. They have helped to foster local pride, and to bring about some changes for the better in local politics. Already they have made laboratory studies of social conditions, which are in themselves almost their sufficient *raison d'être*. Still, the extravagant claims made for them in certain quarters as social solvents, bridges between the classes and the masses, picket-posts of a new social democracy, etc., should not be taken too seriously. In a word, what the real significance of the settlements may turn out to be when the glamour that at present surrounds them has vanished, it is as yet quite too early to guess."

ALVAN F. SANBORN in the *Independent*, Oct. 20, 1898.

This exposition of the work of the social settlements is wholly explanatory, as exposition should be, stating facts only, and indulging in no argument on the basis of these facts. In like manner write from 250 to 400 words on each of three of the following subjects. Be prepared to justify your order of treatment.

1. An Hawaiian custom. 2. Education in Rome. 3. The German Reichstag. 4. Base-ball. 5. Getting a bill through Congress. 6. Chess. 7. The art of political lying. 8. Grafting trees. 9. How chemistry makes life easier. 10. Making crayon pictures. 11. Cleaning house. 12. A Shaker colony. 13. A Quaker meeting.

75. Argumentation. — In argumentation the writer's purpose is to convince his readers or hearers of the truth of a proposition, and to this end special care must be taken to present the arguments and conclusions from them in proper order. Statements the truth of which might reasonably be a matter of doubt should not be made without giving something in the nature of reasons or proofs in support of them. In argumentative discourse the relation of cause and effect will generally be very prominent throughout. Often, however, the proofs of the statements must consist of illustrative facts, showing like conditions or causes that make presumptive like results.

1. The remedy for oppression, then, is to bring in men who cannot be oppressed. 2. This is the remedy our fathers sought; we shall find no other. 3. The problem of life is not to make life easier, but to make men stronger, so that no problem shall be beyond their solution. 4. It will be a sad day for the Republic when life is easy for ignorance, indolence, and apathy. 5. The social order of the present we cannot change much if we would. 6. The real work of each generation is to mold the social orders of the future. 7. The grown-up men and women of to-day are, in a sense, past saving. 8. The best work of the republic is to save the children. 9. The one great duty of a free nation is education, — education, wise, thorough, universal; the education not of cramming, but of training; the education which no republic has ever given, and without which all republics must be in whole or in part failures. 10. If this generation should leave as its legacy to the next the real education, — training in individual power and skill, breadth of outlook on the world and on life, — the problems of the next century

would take care of themselves. 11. There can be no industrial problem where each is capable of solving his own individual problem for himself.

DAVID STARR JORDAN, in the *Independent*, Dec. 29, 1898.

Here sentence 1 contains the statement of the thing for which the writer is contending, and this statement is made more clear and definite in sentence 8. Sentence 2 is an illustrative fact stated as a presumptive reason for sentence 1. Sentence 3 is a fact stated as a cause for sentence 1. Sentence 4 is a fact stated as a cause for sentence 3. Sentence 5 is a fact stated as a cause for sentence 6, which is itself a fact stated as a cause for sentences 1 and 8. Sentence 7 is a fact stated as a cause for sentence 5 and sentence 8. Sentence 9 is both a fuller statement of sentence 8, and also a fact stated as a cause for sentence 8. Sentences 10 and 11 are facts stated as causes for sentences 8 and 1. Note throughout this paragraph that, while some statements are made which must rely upon the reader's voluntary assent, those that might fail of that assent are supported by others which bear to them the relation of causes or of reasons.

1. But, however correct in theory, such views, it will be suspected, are, after all, remote and impracticable. 2. How, especially, can we hope to bring our intractable democracy upon so high a ground of principle? 3. I cannot entirely sympathize with such impressions. 4. History clearly indicates the fact that republics are more ductile than any other form of government, and more favorable to the admission of high-toned principles and

the severer maxims of government. 5. The confederate republics of Crete, and the daughter republic of Sparta, were no other than studied and rigorous systems of direct personal discipline upon the people, in which wealth and ease were in nowise sought, but sternly rejected. 6. And in what monarchy, or even despotism, of the world, where but in plain republican Rome, the country of Cato and Brutus, is a censor of manners and morals to be endured, going forth with his note-book, and for any breach of parental or filial duty observed, for seduction of the youth, for dishonor in the field, for a drinking-bout, or even luxurious manners, inflicting a civil degradation upon the highest citizens and magistrates? 7. The beginnings, too, of our own history are of the same temperament, and such as perfectly to sympathize with the highest principles of government? 8. Indeed, I have felt it to be in the highest degree auspicious, that the ground I vindicate before you requires no revolution, being itself the true American ground. 9. May we not also discover even now, in the worst forms of radicalism and political depravation among us, a secret elemental force, a law of republican feeling, which, if appealed to on high and rigid principles, would yield a true response? 10. We fail in our conservative attempts, more because our principles are too low than because they are too high. 11. A course of administration, based on the pursuit of wealth alone, though bad in principle anywhere, is especially bad in a republic. 12. It is more congenial to the splendors and stately distinctions of monarchy. 13. It concentrates the whole attention of the nation upon wealth. 14. It requires measures to be debated only as they bear upon wealth. 15. It produces thus a more egregious notion of its dignity continually, both in the minds of those who have it and of those who have it not, and thus it exasperates every bad feeling in a republic, till it retaliates destruction upon it. 16. But a system of policy based on the high and impartial principles of philosophy, one that respects only manly bodies, high talents, great sentiments and actions, one that values

excellence of person, whether found in the palaces of the rich or the huts of the poor, holding all gilded idleness and softness in the contempt they deserve — such a system is congenial to a republic. 17. It would have attractions to our people. 18. Its philosophic grounds, too, can be vindicated by a great variety of bold arguments, and the moral absurdity of holding wealth in higher estimation than personal value can be played out in the forms of wit and satire, so as to raise a voice of acclamation, and overwhelm the mercenary system with utter and final contempt.

HORACE BUSHNELL: *True Wealth or Weal of Nations.*

Here the speaker is arguing that "republics are more ductile," etc., as in sentence 4. Sentences 1 and 2 are introductory, stating the views of objectors to his opinion, and sentence 3 is a sentence of transition to his own thought. Sentences 5 and 6 give specific instances in the way of presumptive proof that like results should follow in our republic. Sentences 7 and 8 are facts stated as a cause for sentence 4, and sentence 9 is a fact stated in the form of a rhetorical question as a cause for sentence 4. Sentence 10 is a fact stated as an effect from sentence 4, and so in the mind of the reader implying the truth of sentence 4. Sentences 11 and 12 are facts stated as effects from sentences 13, 14, and 15. Sentence 16 is a fact stated as a cause for sentence 4; and sentences 17 and 18 are facts stated as causes for sentence 16, and therefore also as causes for sentence 4.

Of course a paragraph is not sufficient to illustrate fully the course of an elaborate argument. It can show

only the close texture, the inwrought dependence of part upon part, in good argumentative discourse. It should be kept carefully in mind that such argument as is contained in sentences 5 and 6 of this quotation is not of the most convincing sort. Argument from analogy must always be uncertain because of the improbability of having in both cases exactly similar conditions. It is, however, the sort of argument most readily furnished by history, and is effective in making a conclusion from historical facts probable, but probable only.

76. Exercises in Argumentation. — On the following outline write an essay of 500 words, taking care to leave no doubtful statements without some sort of support in the way of causes, reasons, or proofs.

European countries should maintain smaller armies.

1. (Cause.) War is the soldier's business, and the soldier is inclined to look upon the prospect of war with favor. (Reasons.)
2. (Effect.) The military spirit is a menace to the peaceful interests of a nation. (Proofs.)
3. (Effect and Cause.) A standing army increases the chance of war. (Proofs.)
4. (Effect.) A state of war is a reversion to barbarism, impeding the progress of civilization. (Proofs.)
5. (Cause and Effect.) Armies are expensive, and entail great indebtedness. (Specific instances.)
6. (Cause and Effect.) Great military armaments take the strength of a nation from productive enterprises. (Reasons.)

On the following outline write an essay of 400 words, taking care to have the essay properly connected in

thought, and properly paragraphed to show division of thought. Write it as if for a reader very strongly opposed to the opinions you are trying to enforce. Give the essay a title.

The Republican form of government is best fitted for developing manhood.

Effect. 1. An interest and share in public affairs enlarges the individual's sense of responsibility, and with it develops his better qualities of head and heart.

Cause. 2. Such an interest is possible only in a republic.

Presumptive proof. 3. A comparatively fine manhood has been seen to be developed in republics. [Specific instances.]

Effect. 4. The sense of personal freedom is in itself ennobling.

Cause. 5. This sense of freedom is not possible under a monarchical or an aristocratic form of government.

In argumentative discourse it is usually important to present the arguments in the order of their importance. The individual force of each argument is strengthened, if it is in each case a more convincing argument than the one immediately preceding it. Re-arrange the material in the outline below so as to secure this effect of climax, and write on the outline as so arranged an essay of 500 words. Give the essay a title.

High schools should give more particular attention to training for citizenship.

1. The security of a free people is in the intelligence with which they administer their affairs.

2. Education may train the student away from the duties of citizenship.

3. It is for its own good that the state pays for the education of its citizens.

4. The high schools seek mainly to give the student culture.

5. Training for citizenship does not consist in instruction in the machinery of government.

6. Young men are apt to accept the education the state gives them without feeling that they owe it anything in return.

7. The high school may be made to strengthen the sense of relationship and duty to the state.

8. High schools that do not do this fail to accomplish what we may justly expect of them. Conclusion.

Outline four of the following subjects in such fashion as to make an essay upon any one of the outlines a series of arguments of increasing force. So far as possible arrange to have one argument develop readily and naturally into another. Indicate relations of cause and effect, or other relations which you discern between the parts of the outline. Be sure to have your outline lead to some definite conclusion.

1. United States senators should be chosen in some other way than by the legislatures of the States.

2. The increase in the proportion of people living in cities is a menace to our American civilization.

3. A boy should not choose his life-work until after he has finished his high-school course.

4. In the estimation of future ages Lincoln will be a greater man than Washington.

5. Mary, Queen of Scots, was more sinned against than sinning.

6. Evil tendencies in young people are best overcome by influencing them to an interest in better things.

7. The novel is an increasingly important literary vehicle for the artistic expression of all sorts of truths and theories.

8. A curfew law is everywhere desirable.

9. Examinations are not a satisfactory test of a student's scholarship.

10. Some manual training should be included in the teaching of a high-school course.

11. The right to vote should not be granted to those who cannot read.

12. Country life is the best for a growing boy.

13. No man should be appointed to office because of his politics.

14. High-school pupils should keep themselves informed upon topics of current interest.

15. It is wrong to hazard money upon any game of chance.

Upon two of the outlines you have made write essays of 350 words or more each. Be prepared to justify the proportionate amount of space given to each argument presented. Criticise each production carefully with regard (1) to logical connection of thought, (2) to content of the sentences and proper subordination of clauses, and (3) to the accurate and fitting use of words.

Exercises.

1. What are the distinguishing characteristics of the different literary forms of which this chapter treats?

2. Bring to the class examples of each of these distinctive forms, and be prepared to say whether each is, or is not, a good example of its kind, and why.

3. Which of these various forms of discourse belong more particularly to the literature of feeling, and which to the literature of thought, and why? In which should you expect to find the greater number of Anglo-Saxon words?

Of classical words? Why? Is this true in the case of the examples you have found for exercise 2?

4. Tell, in the case of each of the distinct forms of discourse, which of the following literary laws is the most important and why: Selection (the proper choice of details to be treated), Unity, Coherence, Proportion, Climax.

5. Bring to class examples of each of these forms, and comment upon them with reference to each of these literary laws.

6. Should you expect to make a description vivid by giving a mass of details, or by presenting a few important details of like or harmonious significance? Why?

7. Find in a newspaper or in a magazine what you think is a poor example of one of the forms of discourse, and be prepared to explain why you think it is poor.

8. Bring to the class an example of narration that has distinct rapidity of movement, and another that has not. Be prepared to show whether it is more characterization, or more explanation, that delays the second. In which do you find the shorter sentences?

9. Write five topic sentences each for five of the following subjects, arrange them in proper order, give the whole a title, and say which of the forms of discourse the whole composition would be an example of when written in full.

1. The qualities that go to make a good musician.
2. Why have many nations made their first literary efforts in [verse?
3. The character of Ida in the *Princess*.
4. What I saw on my trip up the river.
5. The old homestead.
6. Bacon and Shakespeare.
7. The decline of Spain.
8. The Spanish Armada.
9. Longfellow's "Psalm of Life."
10. Grandfather's clock.
11. Down by the creek.
12. At home in a moving-wagon.
13. A soldier's life.
14. A burial of dead in battle.
15. The midnight sun.

10. In which of the several forms of discourse should you expect to find paragraphs containing the more definite topic sentences? Why? In which would paragraphs without topic sentences be the more frequent? Why? In which should you expect to find the shorter, more direct and simple sentences? Why? In which the longer and more involved sentences? Why?

11. What should you say of a description requiring three minutes in the reading?

12. Write a composition on one of the subjects for which you wrote topic sentences under Exercise 9.

13. Do you think a narrative recounting a series of incidents having merely the relation of sequence in time, or one giving incidents which develop one from the other with the relation of cause and effect, would be the more interesting to the reader? Why?

14. In argumentation should you in general think it best to answer possible objections of your reader before proceeding to your own argument or not? Why?

15. Write an exposition of something in which you are interested, and which you understand.

16. Give an account of some recent happening in school.

PART III.

STYLE.

CHAPTER XII.

DICTION: SELECTION OF WORDS FOR CLEARNESS, FORCE, AND ELEGANCE.

77. Diction. — By diction is to be understood the choice, use, and arrangement of words and combinations of words in phrases or other expressions. The pupil who takes up the reading of the Orations of Cicero after having read Caesar's Commentaries finds at first that the new study is much more difficult than the old. There are new words and new combinations of words; the sentence order is different; and many words are used in other than the sense which they have in Caesar. In brief, there is a change of diction, and the new diction is fundamentally characteristic of Cicero's style. No two writers use the same vocabulary, or use even the words that they employ in common with the same frequency or in the same way. When we speak of a writer's diction, then, we mean the way in which he uses words.

78. Number of Words. — Remembering that the object of all writing is to bring understanding or conviction to our readers, we must realize at once that the more we dilute our meaning the less effective it will be in persuading or informing those for whom we write. We must say all that we have to say, and we must say it with sufficient fullness for clear understanding; but we must say no more than that, and so much we must say in as few words as possible. Among the faults of diction that we must guard against, if we wish what we write to have force, are *verbosity*, *circumlocution*, *redundancy*, and *tautology*.

Verbosity is the general fault of too many words, the use of such expressions as "in something of a hurry," for "hastily," or "in its location the village had the fortune to be slightly higher than the surrounding country," for "the village was on a slight elevation." Circumlocution is the employment of involved and "round-about" expressions, a fault differing but little from verbosity, and like it to be corrected only by a complete re-writing. Redundancy is the employment of words that are not needed, and may usually be corrected simply by cutting such words out. Tautology, the repetition of expressions or ideas, has been spoken of in an earlier chapter, but it is a fault against which we shall have to be watchful always, no amount of training or practice serving to make us secure against it. Force is the quality of style by virtue of which a composition impresses itself upon the reader. Wordiness

of any sort, whether coming from verbosity, circumlocution, redundancy, or tautology, detracts from the force of our writing. In the great mass of writing that is pouring from the press ours will receive but scant attention if it lacks force.

Below there are given in the first column examples of each of the faults of wordiness. Study them carefully in connection with the better form in the second column. Do not be too sure that you would not yourself make such simple mistakes as some of these. With an exception or two they have been taken from students' papers, and the supposition is that in each case the student was trying to write his best.

79. Verbosity and Circumlocution.

Mrs. Tongueloose had bent her head and seemed quite absorbed in her sewing, which was something unusual for her.	Mrs. Tongueloose, her head bent, seemed absorbed in her sewing, something unusual.
The whole country here is covered with a dense growth of palmettos from two to six feet tall, and so thick that one can scarcely walk through them, their many-pointed leaves stopping one almost as effectively as barbed-wire.	The whole country here is covered with a dense growth of palmettos, from two to six feet tall, which are covered with many-pointed leaves that prevent walking through them almost as effectually as barbed-wire.
A man killed a dog belonging to another man. The son of the man whose	A man who had been whipped by the son of a neighbor whose dog he

dog was killed proceeded to whip the man who killed the dog of the man he was the son of. The man who was the son of the man whose dog was killed, was arrested on complaint of the man who was assaulted by the son of the man whose dog the son of the man who was assaulted had killed.

had killed, had his assailant arrested.

As the moon had risen quite a distance in the heavens, it cast a long, silvery reflection upon the whole width of the stream.

As the moon was high in the heavens, it cast a long, silvery reflection upon the whole width of the stream.

80. Redundancy.

Although a very small girl, Maggie had a brain equal in capacity and strength to that of a much older one.

Although a very small girl, Maggie had a brain equal to that of one much older.

Silently and mutely she distributed the work.

Silently she distributed the work.

We moved along swiftly over the hummocks which occasionally became so rough as to necessitate our getting off and carefully picking our way over them.

We moved along swiftly over the hummocks which were occasionally so rough that we were compelled to get off and pick our way.

81. Tautology.

I have in mind a country *church*, some six or seven miles from where I

I have in mind a country church some six or seven miles from where I

lived last year. It was built by a community of wealthy farmers who believed that country people should have as good a *church building* as any town. The *building* stands on a hill *some* little higher than the surrounding country, and so can be seen *some* distance away in almost every direction. As you approach it you know instantly that it is quite a costly *building*. It will hold between two and three hundred people, is nicely carpeted, and is furnished with new seats, pulpit, chairs, and organ. The windows are of fancy colored glass, nearly all of them put *there* in remembrance of some faithful member of the church who is not *there* to behold the beauty of the *building*. *There* are modern gasoline lamps, and the *building* is heated by hot-air furnaces.

lived last year. It was built by a community of wealthy farmers, who believed that country people should have as good a house of worship as any town. The building stands somewhat higher than the surrounding country, and so can be seen at a great distance in almost every direction. As you approach it you perceive at once that it is a well-built structure. It will hold between two and three hundred people, is nicely carpeted, and is furnished with new seats, pulpit, chairs, and organ. The windows are of fancy colored glass, nearly all of them put there in remembrance of some faithful member of the church who can not now behold the beauty of the place. It is lighted by the modern gasoline lamps and heated by hot-air furnaces.

82. Exercise. — Criticise each of the following paragraphs with especial regard to faults of wordiness, and re-write it in better form.

1. Geronimo, the Apache leader, has become a raving maniac as a result of his being held in captivity, according

to a dispatch from Vinita, Ind. T. With other Apache braves he has been a prisoner at Fort Sill, Oklahoma, for ten of the fourteen years since their capture by the army. It is said that constant fretting and a growing despondency over his captivity have wrecked Geronimo's mind.

2. During the reign of George I., England became heavily encumbered with debt. In order to relieve this burden a number of prominent and influential men formed an organization known as the "South Sea Company." Their idea was to pay off the national debt solely from the profits of the slave trade which they were to carry on between Africa and Brazil.

3. Cortez belonged to a noble family with a small fortune, and at the age of fourteen he was sent to the University of Salamanca to study for the bar; but study was distasteful to him and he returned home, thinking of taking up a life of adventure. The plans of adventure formed in youth were carried out. Hearing that in Mexico a settlement had not been effected, he set sail for this country and landed on the coast. Advancing along the coast, sometimes taking measures to conciliate the natives and sometimes spreading terror by his arms, he took possession of the town of Tabasco.

4. What is the actual cost of the national conventions of one of the great political parties? This question is more easily asked than answered, as I have found in endeavoring to secure an accurate answer to it. Party leaders, convention managers, convention officials, either do not know or will not tell the details of the expenditures on this account. They seem to be part of a body of secrets which one national committee hands down to another, and which all national committees endeavor to keep from the public. The national conventions are largely under the management of the national committees. National committees select the time and the place, make the arrangements with the cities which entertain the convention, manage everything but the actual proceedings, and wind up the business affairs afterwards.

83. Precision. — In a general way we think of synonyms as words which have the same meaning, but in actual fact there are in the language only a few pairs of words which are exact equivalents. It is true that often any one of a number of words will do for our purpose, but only one of the words that we may use will express exactly the thought we have in mind. If in the enthusiasm of composition we are careless and write something that is not just what we wished to say, the fact that we have, perhaps, given our readers our own warmth of feeling will not atone for our inaccuracy. A writer of whose conscientious sureness we are confident gives us an added pleasure through that confidence, since it permits us to relax our vigilance and yield to the mere enjoyment of the page. On the other hand, when in the work of a careless writer we come upon a word which, as we feel, is not used in its exact signification, we become watchfully critical at once, and in this mood we do not have the same pleasure in our author.

We can be precise in our use of words only through the most painstaking care. Even then, with all the help that we may get from dictionaries and books of reference, we shall not be able to use the right word in the right place if we have not come to a genuine familiarity with the word in the course of our general reading. We must make ourselves observant, taking mental note of the shades of meaning which words have as they are used by those who are masters of them. By doing this we may hope to use them easily and with precision.

84. The Choice of Words. — We have observed before that the effect a word has upon us is dependent upon something in addition to its absolute meaning. Wordsworth contended that the diction of poetry was the same as the diction of prose; but he was practically alone in the opinion, and one need read but little of his verse to realize how fatal to much of it his theory was. A recent critic of Rudyard Kipling finds warrant for his criticism in the character of the poet's diction. Great poetry, as he insists, cannot be written in a vocabulary the chief associations of which are with the common and the vulgar. Perhaps we do not need to be so careful in our choice of words for prose as for verse, but the same principle holds in the one as in the other. As we have seen, we must not use too many words; we must use them with precision; and, further — we must use words that are *in keeping*, that is, those that have the tone of the writing we have in hand. We must consider, then, whether we should use short or long words, scholarly or colloquial words, words that are emotionally suggestive, or words that we think of as having been employed largely in the literature of thought. In the selection that follows note with what care the words have been chosen, a care that conceals itself, so simply and naturally do the sentences follow one another. It is the expression of a general truth, a truth of universal significance; but the writer wishes to make it personal and individual, and so he employs words that are suggestive of things that we have all felt or imagined. "Think and love,"

"strength and patience," "humble and serviceable," are expressions that in themselves have significance for our deepest feeling. The personification in "whose whim" makes the abstract generalization of the word "opportunity" more personal, and so do practically all the remaining words of the sentence that are not mere words of articulation. "Habited" and "plainest garb" are used here rather than *clothed* and *simplest dress* as being less conventional and so suggesting cloistered seclusion to the imagination more effectively. Throughout the paragraph the words are such as will in themselves have emotional value through what they suggest of experience or of things imagined.

> Whatever can help me to think and love, whatever can give me strength and patience, whatever can make me humble and serviceable, though it be a trifle light as air, is opportunity, whose whim it is to hide in unconsiderable things, in chance acquaintance and casual speech, in the falling of an apple, in floating weeds, or the accidental explosion in a chemist's mortar. Wisdom is habited in plainest garb, and she walks modestly, unheeded of the gaping and wondering crowd. She rules over the kingdom of little things, in which the lowly minded hold the places of privilege. Her secrets are revealed to the careful, the patient, and the humble. They may be learned from the ant or the flower that blooms in some hidden spot or from the lips of husbandmen and housewifes. He is wise who finds a teacher in every man, an occasion to improve in every happening, for whom nothing is useless or vain. If one whom he has trusted play false, he lays it to the account of his own heedlessness and resolves to become more observant. If men scorn him, he is thankful that he need not scorn himself. If they pass

> him by; it is enough for him that truth and love still remain. If he is thrown with one who bears himself with ease and grace, or talks correctly in pleasantly modulated tones, or utters what can spring only from a sincere and generous mind — there is opportunity. If he chance to find himself in the company of the rude, their vulgarity gives him a higher estimate of the worth of breeding and behavior. The happiness and good fortune of his fellows add to his own. J. L. SPALDING: *Opportunity.*

The ability to make choice of words that shall be in harmony with the general tone of what we are writing, sureness of judgment in deciding when a long word is cumbrous or a short one trivial and commonplace, can come only through the insensible training that we derive from intimate acquaintance with a wide range of literature of the finer sort. Taste, which is but a ready knowledge of what is fitting, is a thing that cannot be taught definitely. The study of literature develops appreciation of what is beautiful and a corresponding dislike for the ugly and inharmonious. When the æsthetic sense has become somewhat refined and sure we have in a degree acquired taste, and may in that degree trust our literary judgment. Until our own literary likings have become fairly conformable to the established judgment of the world we shall do well to distrust them, not disowning them, but accepting the opinions of those who are more competent, and attempting to bring ourselves to a like certainty of insight. The necessity of cultivating our tastes is quite as great in the matter of making proper choice of words as in

the larger questions of our likings for the novel or the poem or the drama. A great part of the enjoyment that we find in our reading should come from our sense of the artistic excellence of the story or the poem or the essay, and we shall write with the most genuine pleasure when we are conscious of making a like appeal to the æsthetic sense in others. We shall not be able to do this, and we shall not know wherein we fail, until we have acquired a cultivated taste.

85. Style as Affected by Choice of Words. — We may now properly turn to consideration of some writings of different sorts with a view to studying the authors' choice of words and of the different characteristics of style which have in part resulted from the choice in each case. A quality of first importance in all writing is *clearness*. We must make it our first care to be understood. Other qualities are important, but clearness is essential, and without it others cannot be effective. As one of the intellectual qualities of style, it is as necessary in a scientific treatise as in a literary essay, and is, therefore, not a distinct literary quality in itself. The other intellectual qualities of style, *unity* and *coherence*, are not directly affected by choice of words and so need not be considered here. On the other hand, the emotional qualities of style are in a measure dependent upon the character of the words employed. A composition which is to have literary character must have, in addition to unity and coherence and clearness, various emotional qualities of style which we may consider

under the general heads of *force* and *elegance*. If there does not appear in it some sort of mental energy which is in part communicated to the reader, and if there is not in it some appeal to the æsthetic sense, it is not literature. For this reason legal documents, strictly scientific treatises, — books on mathematical subjects, and other writings of like sort, are not literature in the more exact sense. Under the general term *force* we may group such special forms of this quality as vehemence, passion, dignity and animation, and under *elegance* we may include propriety, harmony, beauty, and other qualities for which it would be difficult to find exact terms. That we may come to a more definite understanding of what these qualities are, and of the way in which they are in part results of our choice of words, let us consider some writings in which they are present in greater or less degree. Taking into consideration the words printed in italics in each of the following selections from Burke and Macaulay, determine which author has chosen his words the better for the purpose of securing clearness, and state briefly why each word is or is not well chosen for that purpose.

> But the population of this country, the great and growing population, though a very important *consideration*, will lose much of its weight, if not *combined* with other *circumstances*. The commerce of your colonies is out of all proportion beyond the numbers of the people. This *ground* of their commerce, indeed, has been trod some days ago, and with great ability, by a distinguished person, at your bar. This gentleman, after thirty-five years,

— it is so long since he first appeared at the same place to plead for the commerce of Great Britain — has come again before you to plead the same cause, without any other *effect of time* than that to the fire of imagination and the *extent of erudition*, which even then marked him as one of the first literary characters of his age, he has added a consummate *knowledge* in the *commercial interest* of his country, formed by a long course of *enlightened and discriminating experience.*

EDMUND BURKE: *Speech on Conciliation with America.*

The sergeants made *proclamation.* Hastings advanced to the bar, and bent his knee. The *culprit* was indeed not unworthy of that *great presence.* He had ruled an *extensive* and a *populous* country, had made *laws* and *treaties*, had sent forth armies, had set up and pulled down *princes.* And in his *high place* he had so borne himself that all had *feared* him, that most had *loved* him, and that *hatred* itself could deny him no title to *glory*, except *virtue.* He looked like a *great* man and not like a *bad* man. A person small and *emaciated*, yet *deriving dignity* from a *carriage* which, while it *indicated deference* to the court, indicated also *habitual self-possession* and *self-respect*, a *high* and intellectual forehead, a brow *pensive*, but not *gloomy*, a mouth of *inflexible decision*, a face pale and *worn*, but *serene*, on which was written, as *legibly* as under the picture in the council-chamber at Calcutta, *Mens æqua in arduis;* such was the *aspect* with which the great pro-consul presented himself to his judges,

T. B. MACAULAY: *Warren Hastings.*

Both Burke and Macaulay were orators. The former was in general unsuccessful in the effort to carry his hearers with him, while the latter was always heard with pleasure. Can you account for this in part from the character of these two selections?

86. Force as a Quality of Diction. — The faults of diction which were considered in the beginning of this chapter — tautology, redundancy, circumlocution, and verbosity — are faults of weakness, that is, they are faults that lessen the force — the *strength* or *energy*, as it is variously called — of a composition. The discussion of these matters has made it clear that condensation when it is not carried so far as to lessen clearness contributes largely to force. Further, if we make a study of the work of an author whose style is remarkable for its force, we shall observe that this quality comes in part from the employment of words which have force in themselves. Words differ in degree of significance as well as in other ways, and a composition which is written in words that are largely unimportant will seem insignificant as a whole.

An examination of the selections from Irving and Kipling which follow may enable us to understand more clearly some of the elements that contribute to force in style. The lack of this quality in Irving is always noticeable, and to the nerveless character of his style it is in great measure due that, while he is studied in the schools because of his importance in our early literature, he is no longer read.

> It is to be *regretted* that those early writers who treated of the discovery and settlement of America have not given us more *particular* and candid accounts of the remarkable *characters* that flourished in savage life. The scanty anecdotes which have reached us are full of *peculiarity* and *interest;* they *furnish* us with nearer glimpses of human nature, and show what man is in a compara-

> ively primitive state, and what he owes to civilization. There is something of the charm of discovery in lighting upon these wild and unexplored *tracts* of human nature; in witnessing, as it were, the native growth of *moral sentiment;* and perceiving those generous and romantic *qualities* which have been artificially cultivated by society, vegetating in spontaneous hardihood and rude magnificence. WASHINGTON IRVING: *The Sketch Book.*

In this there are two things to be observed. In the first place, to the important words the voice gives little stress beyond that required by their meaning merely. Force is an emotional quality of style, as has been said, and Irving does not make choice of words such as call for emotional stress. And again, the words printed in italics are either lacking in intensity, as "regretted," or are too general and abstract, as "peculiarity" and "interest," to contribute to the force of the paragraph. The last defect is fundamental in Irving's writing as a whole. In this paragraph the tone is properly that of thoughtful consideration of the distinctive traits of the Indian, but the grounds for the regret expressed might well have been made more concretely and specifically definite and vivid. They would then have appealed to the reader with more directness and force.

> Dick had instinctively sought *running water* for a *comfort* to his mood of mind. He was *leaning* over the *embankment wall*, watching the *rush* of the *Thames* through the *arches* of Westminster Bridge. He began by thinking of Torpenhow's advice, but, as of custom, lost himself in

the *study* of the *faces flocking* by. Some had *death* written on their features, and Dick *marvelled* that they could *laugh*. Others, *clumsy* and *coarse-built* for the most part, were *alight* with *love;* others were merely *drawn* and *lined* with *work;* but there was something, Dick knew, to be made out of them all. The *poor* at least should *suffer* that *he* might *learn*, and the *rich* should pay for the output of his learning. Thus his credit in the world and his cash balance at the bank would be increased. So much the better for him. He had *suffered*. Now he would take *toll* of the *ills* of others.

RUDYARD KIPLING: *The Light that Failed.*

Here we feel at once a more virile personality. The words printed in italics are words that for one reason or another are indicative of emotional stress; they cannot be passed over lightly. "Running water" has definite association in our minds with things that we have experienced, and so has "comfort" and "leaning." "Embankment walls," "Thames," and "arches" are concrete, and bring to mind things that, if we have not known them in experience, are suggestive of what we have wished to see or know, and so are potential of feeling. "Rush," "flocking," "death," and "marvelled" are words of specific intensity, and therefore they have force. For this or like reasons the other words printed in italics also give vigor to the style. The word "he" in the fifth sentence from the end, although little more than an articulating word and almost without meaning, has stress because the arrangement of the sentence brings it into contrast with "poor" in the preceding clause.

87. Exercise. — Looking over the paragraphs that follow we see that they have the quality of force in very different degrees. There are other reasons for it than those that we can consider here; but we will see whether they differ with respect to diffuseness — or wordiness — and whether the character of the words employed will in any measure account for the higher degree of force in one than in another. In each indicate words that seem to you to be important, and determine for each paragraph how large a proportion of the whole number of words this is. In which do the important words have the most sharply defined and positive significance? In which the least? In addition to the words that are important in themselves, do you find in any of the paragraphs words that are ordinarily unimportant and that yet seem to have especial significance here? In which are there the greater number of words to which you would give an added stress in reading the paragraphs aloud? In which of them does the diction seem the more uniform in character? Do you find in any of them any alternation of words which are especially intellectual in character with those that are more emotional? How would this affect the force of a composition? Can you now account in part for the different degrees of force in the paragraphs?

> Elizabeth's mind was too full for conversation, but she saw and admired every remarkable spot and point of view. They gradually ascended for half a mile, and then found themselves at the top of a considerable eminence,

where the wood ceased, and the eye was instantly caught by Pemberley House, situated on the opposite side of the valley, into which the road, with some abruptness, wound. It was a large, handsome stone building, standing well on high ground, and backed by a ridge of high woody hills; and in front a stream of some natural importance was swelled into greater, but without any artificial appearance. Its banks were neither formal nor falsely adorned. Elizabeth was delighted. She had never seen a place for which nature had done more, or where natural beauty had been so little counteracted by an awkward taste. They were all of them warm in their admiration; and at that moment she felt that to be mistress of Pemberley might be something.

JANE AUSTEN: *Pride and Prejudice.*

It is the vogue, nowadays, to sneer at picturesque writing. Professor Seeley, for reasons of his own, appears to think that whilst politics, and, I presume, religion, may be made as interesting as you please, history should be as dull as possible. This, surely, is a jaundiced view. If there is one thing it is legitimate to make more interesting than another, it is the varied record of man's life upon earth. So long as we have human hearts and await human destinies, so long as we are alive to the pathos, the dignity, the comedy of human life, so long shall we continue to rank above the philosopher, higher than the politician, the great artist, be he called dramatist or historian, who makes us conscious of the divine movement of events, and of our fathers who were before us. Of course we assume accuracy and labor in our animated historian; though for that matter, other things being equal, I prefer a lively liar to a dull one.

AUGUSTINE BIRRELL: *Obiter Dicta.*

88. Elegance as a Quality of Diction. — While no writer whose style lacks force can hope for any permanent place in literature, it is to be remembered that a

style which is too emotional, one which arouses emotion on insufficient grounds, is equally faulty, equally sure of bringing the author to forgetfulness. A style which has the quality of elegance is one which displays taste in the author, and a writer who has taste will write with only so much show of emotion as his subject demands. Further, in addition to choosing words that will make his meaning clear and that will give to his work the degree of force that seems to him fitting, he will be careful to employ only such words and expressions as are in keeping with the subject. It may be said that the term *elegance* is not a thoroughly good one for the quality which gives us pleasure in writing in which a refined taste is evident, but there seems to be no better. The term *beauty* has been employed, since words that are fitting by that very fact appeal to the æsthetic sense; but as this term has another use in its application to that which is beautiful in subject matter and in form, it is objectionable. *Propriety* has also been employed as a designation for the quality of style which we are here considering, but the word is too negative in character and suggestion to be acceptable. In the narrow sense a style is elegant which is distinguished by delicacy, refinement, and other like qualities that appeal to a cultivated æsthetic sense; but, as we are using the word here, we may understand elegance merely as that quality which results from the use of words and expressions that are fitting.

In the quotations that follow elegance is shown in the

lines from Tennyson, and the lack of it in those from Thomson.

> And all night long his face before her lived,
> As when a painter, poring on a face,
> Divinely thro' all hindrance finds the man
> Behind it, and so paints him that his face,
> The shape and color of a mind and life,
> Lives for his children, ever at its best
> And fullest; so the face before her lived,
> Dark-splendid, speaking in the silence, full
> Of noble things, and held her from her sleep.
>
> ALFRED TENNYSON: *Lancelot and Elaine.*

In these nine lines observe the clear distinctness, the beauty of the subject matter, and the warmth and color which glow in the single words, no one of which is out of harmony with the tone of the poetry.

> The sun
> Scarce spreads o'er ether the dejected day,
> Faint are his gleams, and *ineffectual shoot*
> His struggling rays in *horizontal* lines,
> Through the thick air.
>
> JAMES THOMSON: *Winter.*

Here in four lines we find three words at least that belong properly to the diction of prose, rather than to that of poetry. Taste in any high degree was evidently not a part of Thomson's equipment for the exercise of his art, and elegance is therefore lacking in many of his lines.

89. Exercise. — The first of the selections following is an idyllic picture of part of the Maine sea-coast as the

writer holds it in a loving memory; the other is an altogether different thing, a part of Dickens's beautiful story of the death of little Nell. Look them over, and say which is meant to have the more imaginative appeal, and which is meant to reach elemental feeling the more directly? Which is meant to hold the reader's thought close to feelings that have been a part of experience, and in which is the effort made to carry the thought to wide reaches of feeling colored by imagination? Which should show the more restraint in form and phrasing, and in which may the words chosen have the wider range? Why? What words in this first selection would, as you judge, be inappropriate if used in the second?

> The coves and indents, the bays and river-mouths, along the coast of Maine, are a part of my earlier memories. All the lovely region seems to me still a sort of fairyland, which, when a little child, was all my own. . . . I can still feel the cool, salt breath there steal in from outer deeps, and see it draw a film across the stars. I can still hear the cry of the great winds, with storms upon their wings sweeping in from reefs and ledges, singing their high death-song of wreck and drowning men. The rafts, the sun-soaked hulls and tarry ropes of the coasters, the light-houses, the islands — whose primeval pines stood like dark sentinels, and whose sea-edges were fringed with tender green of dripping birch and willow — the elf-like sails flitting here and there, the great ships taking sun and shadow and stealing away like gray ghosts, the gloom of cliff and steep, the rolling fogs pierced by a red flame of sunset, the vast tossing stretches of live sunshine and azure and foam, of rose and silver, of violet mists whose

dim distances veiled a still farther and yet undiscovered country — all these remain in my recollection, clothed with an atmosphere, half dream, half reality, of vivid beauty, that makes the wild sea-region all to me that a land-locked Arcady or Tempe has been to the fancy of poets and singers from the early days to this.

HARRIET PRESCOTT SPOFFORD.

She was dead. No sleep so beautiful and calm, so free from trace of pain, so fair to look upon. She seemed a creature fresh from the hand of God and waiting for the breath of life; not one who had lived and suffered death. Her couch was dressed with here and there some winter-berries and green leaves, gathered in a spot she had been used to favor. "When I die, put near me something that has loved the light, and had the sky above it always." These were her words.

She was dead. Dear, gentle, patient, noble Nell was dead. Her little bird — a poor slight thing, the pressure of a finger would have crushed — was stirring nimbly in its cage; and the strong heart of its child-mistress was mute and motionless for ever. Where were the traces of her early cares, her sufferings, and fatigues! All gone. Sorrow was dead, indeed, in her; but peace and perfect happiness were born — imaged in her tranquil beauty and profound repose. CHARLES DICKENS.

Comparing the first of these excerpts with the one on page 237 from Jane Austen, which should you say shows in greater degree the quality of elegance as understood in the narrower sense of appeal to love of the beautiful? Do you find the element of thought which is not kindled by feeling greater in one than in the other? Do you find in either of them words which you think inappropriately chosen for the purpose of

making the description a living picture in the mind? Which do you enjoy the more? Why?

90. Fine Writing. — What is called "fine writing" is one of the faults of diction against which a cultivated taste should protect us. It consists in the use of pretentious terms for simple ideas, as in the sentence, "This ended the row and saved the life of one more earthly sojourner." This use of over-important words is sometimes for the definite purpose of making a character or a situation ridiculous. In this way Dickens makes the pompous vacuity of the perennially hopeful Micawber doubly amusing. "'Under the impression,' said Mr. Micawber, 'that your peregrinations in this metropolis have not as yet been extensive, and that you might have some difficulty in penetrating the arcana of the modern Babylon in the direction of the City Road — in short,' said Mr. Micawber in another burst of confidence, 'that you might lose yourself — I shall be happy to call this evening, and install you in the knowledge of the nearest way.'" In such cases as this the use of pretentious language does not make us laugh at the author; we perceive his purpose and laugh with him; but when the author himself is apparently unconscious of the incongruity between subject and phrasing he becomes the object of our criticism and our mirth. The affectation of importance in high-sounding phrases not in keeping with the theme is a worse fault than the failure to give to the diction the passion or the dignity or the color that the subject demands. We prize the

diamond in the rough, but have only contempt for the paste jewels that flash a spurious radiance, deceiving only those who would themselves have deceived others. With "fine writing" we may include sensational and vulgar writing of various sorts, all of them violations of elegance.

EXERCISES.

1. What are some of the faults of diction that tend to weaken style? How should you avoid them? How should you define force as a quality of style?

2. What do you understand by precision as a quality of style? How does it differ from elegance? Which is more an intellectual quality of style?

3. For what sort of readers might precision in some kinds of writing result in lack of clearness? Why?

4. Would a composition lacking in elegance, as we have used the term in this chapter, generally be as clear as one in which the words have been chosen with good taste? Will lack of elegance affect our understanding of a composition in its intellectual or emotional significance? Do you think that the reader's understanding of a writer's meaning as meaning merely may be affected by the emotional suggestions of the words employed? Should you say, then, that clearness and elegance are in a manner dependent the one upon the other or not?

5. In a composition in which a high degree of force seems to you fitting which word in each of the following groups should you employ, assuming that you were free to disregard considerations of precision and elegance.

Praise, eulogy, approval.
Endless, eternal, everlasting.
Fervor, enthusiasm, passion.
Symbol, sign, emblem.
Emasculated, weak, effeminate.
Elegant, exquisite, dainty.

Effort, attempt, struggle.
Desperation, discouragement, despondency.
Overthrow, demolish, destroy.
Honest, candid, sincere.
Temperate, dispassionate, calm.
Rude, artless, awkward.

6. Compare paragraph from Choate, page 74, with that from Hamerton, page 62, and say which has the higher degree of force. Do you see any difference in the character of the words to account for this? Is there a higher proportion of stressed words in the one than in the other? Is the degree of stress given to important words greater in one than in the other? Are the stressed or important words in one more concrete, specific, or emotional than in the other? In the same way compare the extract from Sanborn, page 209, with that from Jordan, page 211, and that from Spalding, page 229, with that from Irving, page 79.

7. Bring to class a list of authors whose writings, as you think, would probably cultivate taste and elegance in those who read them.

8. Read Milton's "L'Allegro" and "Il Penseroso" and Pope's "Dunciad," Book I., and say which poet displays the more elegance and beauty of diction. Can you point out any definite lack or violation of these qualities in the other?

9. What violations of elegance or precision do you find in the following, and what changes should you make?

His graceful physiognomy and amiable manners won him a far better chance to go to the West Indies, first to St. Domingo, then to Cuba, where he prepared with great care an expedition to Mexico, to prove the fabulous stories of the wealth of the ruling race and king Montezuma. The simple-minded people received them with open hearts, permitting Cortez to reach the very heart of their country and likewise their treasury without serious opposition. He plundered and robbed till gold fairly lost its charm to him. His rich hauls made the ruling monarch of his fatherland very jealous, but his rich spoil brought him a royal welcome.

10. For such words in the following as seem to you lacking in force substitute others, and say just what has been gained by the change.

> Yet who were we to frown angrily at him? To the present time I shudder at the thought of him. It was not in so great degree his tallness and the mass of his body, though he was so big that the clipped pointed fashion of his beard — a fashion then new at court — seemed on him out of keeping and lacking in manliness; nor so much the evilly threatening glance of his gray eyes — he had a slight cast in them; nor the grim suavity of his manner, and the harsh threatening voice that permitted of no disguise. It was the sum of these things, the large unrefined presence of the man — that was overpowering — that made the great hesitate and the poor bend themselves. And then the understanding that men had of him! Though we knew little of the world's wrong, all we did know had come to us linked with his name.

11. On one subject out of each of the two lists following write a composition of two hundred words, taking care to employ only words that are in keeping. Compare the diction of the two compositions, and say what is the distinction between the kinds of words employed.

1. Along a country lane.
2. A spot where violets grow.
3. Sailing toy boats.
4. A ship in a storm.
5. An April snow-storm.
6. Visiting another school.
7. After the cyclone.
8. The village band on parade.
9. An afternoon in the park.

1. The influence of Charles Darwin.
2. The doctrine of the conservation of energy.
3. An explanation of the syphon.
4. Cecil Rhodes and South Africa.
5. The advantages of an Anglo-American alliance.
6. Arbitration between capital and labor.
7. The peace conference at the Hague.

12. Study the following selections, and comment on them, with reference to *elegance*, showing what elements in them contribute to this quality.

1. We do not make our own thoughts; they grow in us like grain in wood; the growth is of the skies, which are of nature — nature is of God.

2. A ruined character is as picturesque as a ruined castle. There are dark abysses and yawning gulfs in the human heart, which can be rendered passable only by bridging them over with iron nerves.

3. It was a fine autumnal day, the sky was clear and serene, and nature wore that rich and golden livery which we always associate with the idea of abundance. The forests had put on their sober brown and yellow, while some trees of the tenderer kind had been nipped by the frosts into brilliant dyes of orange, purple and scarlet. Streaming files of wild ducks began to make their appearance high in the air; the bark of the squirrel might be heard from the groves of beech and hickory nuts, and the pensive whistle of the quail at intervals from the neighboring stubble-fields.

4. I will tell you what the giving of knowledge is like. Suppose, now, that there were no sun or stars in the heavens, or anything that shone in the black brow of night; and suppose that a lighted lamp were put in your hand, which should burn, wasteless and clear, amid all the tempests that should brood upon this lower world. Suppose, next, that there were a thousand millions of human beings on earth with you, each holding in his hand an unlighted lamp, filled with the same oil as yours, and capable of giving as much light. Suppose these millions should come, one by one, to you, and light each his lamp by yours; would they rob you of any light? Would less of it shine on your path? Would your lamp burn more dimly for lighting a thousand millions?

13. How may *elegance* be violated? What do you understand by "fine writing?" What principle should we keep in mind to avoid fine writing?

Look over the following passages. Point out where they violate the quality of elegance. Re-write, or improve them with reference to elegance.

1. These impecunious characters and adventurers for weeks and weeks haunted the parliamentary buildings.

2. The master is placed there specially to influence — intellectually only, many think, but as trully morally.

3. The house that was lately in the process of erection has been destroyed in its entirety by the devouring element.

4. A great many things seemingly relatively perfectly plain, are very difficult to unravel.

5. A petrified body of rotary motion has no affinity for gramineous matter.

6. The friends speedily called into requisition the services of the family physician, but the disease had taken so firm a hold of his system that after a few hours of agony his spirit winged its flights into realms unknown.

7. He came out wagging his tail and making circles with his body, not unlike a cat in pursuit of her appendage.

8. The blushing bride, leaning on the arm of her fond parent, passed up the aisle, the admired of all admirers.

9. It is due to neighbor Diaz (President Diaz of Mexico) to say that he is not taking advantage of this unpleasantness (the Spanish-American War) to throw any garbage over the line fence.

10. The patrons of husbandry, having thoroughly examined all the inventions of genius to be found within the machinery hall, retired to an adjoining department to partake of some liquid refreshments.

11. One boy was in a corner grinding for the examination, while another tried to boost him along whenever he got stuck.

12. Mrs. Bryan allows that she is going to contribute to the *Commoner*, but she is cock-sure there will be no ladies' department in that sheet. It will be interesting to see how she disguises her feminine fist.

CHAPTER XIII.

DICTION.

Choice and Arrangement of Words for Rhythm, Tone-Color, and Emphasis.

91. Rhythm as an Element of Style. — It is safe to say that to most people a single clear note of any musical instrument is fundamentally pleasing. A musical tone, as distinguished from mere sound, is one in which the separate vibrations recur at regular intervals; that is, it is one in which the vibrations are rhythmical. Ordinarily we think of poetry only as the rhythmical form of speech or writing, but all good prose makes more or less appeal to our simple delight in rhythm. Further, writing in which the accents occur at somewhat regular intervals is more easily read than that in which accented syllables are grouped together, followed by groups of unaccented syllables. It will generally be found that impassioned prose is especially rhythmical. The fervor that prompts the utterance prompts also to the more musical, more rhythmical form, a form that seems to be required for the rush of feeling that must not be stopped by a number of successive accented syllables. In the following

observe how regularly the accented syllables occur and how easily it is read in consequence. Syllables that have a lighter or secondary accent are indicated by the double accent mark.

| There ís a ráre *serénitў* in the *thóught* of *deáth* | when it is *knówn* to bḗ the *gáte* of *lífe*. | This *conviction Brówning hád*, | and sṓ his *grief* was ráther thát of ṓne whose *jóy* has *wéstered eárliḗr*. | The *sweétest músic* of his *lífe* had *withdráwn*: | but there was *stíll músic* for óne to whṓm *lífe* in itsélf was a *háppinḗss*. | He *hád* his *són* and wā̆s not *vóid* of óther *sólace*: | but éven hā̆d it been *ótherwíse* | he was ṓf the *strénuous* nátures who néver *succúmb*, | nor *wísh* to *díe*, | whatéver *ā̆ccident* of *mortálity* | *ōvercóme* the *will* and the *pówer*. |

WILLIAM SHARP: *Robert Browning*.

Further, the important words, printed in italics, those over which the voice cannot pass lightly, come at somewhat regular intervals; and when two or three such words come together, as in the third and fifth groups inclosed between the lines, these groups — which are each made up of those words that are said connectedly with one impulse of the breath — are comparatively short, and therefore more time may easily be given to the separate words. The rhythm of prose must not be so pronounced as that of verse, of course; and in this the number of unaccented syllables between the accented syllables varies irregularly. A comparison of the following paragraph, a newspaper clipping making no pretense to literary quality, with the extract from Sharp's life of Browning above, will show the difference between prose which is rhythmical and that which is not.

If you have néver yét máde you a clóthes-pín ápron, dón't negléct to dó só the nèxt ídle tíme you háve. Táke a yárd of sóme kínd of goóds alíke on bóth sídes, pút a nárrow hém at the bóttom on the oútsíde. Túrn it úp tén or twélve ínches from the bóttom, ówing to your heíght, for you dón't wánt to stoóp to reách the bóttom of the pócket, and stítch úp eách síde ; álso a rów through the cénter, máking twó níce sízed póckets. Gáther to a bánd, and fínish with strings as they will be fóund more convénient than a bútton. When the clóthes are remóved from the líne, háng your ápron on the wáll wróng síde óut, or ráther the póckets ínsíde, and your píns will be képt pérfectly cleán.

In this, among other faults with which we are not concerned here, we notice a remarkable irregularity in the recurrence of accented syllables. As many as four and five are found in succession ; and clearly the voice cannot pass rhythmically over such a succession of accents. Occasionally, because of the high emotional force of the place in which such crowding of accents occurs, some delay is artistically fitting, a thing evidently not true here. From this it will be clear that a great deal of the pleasure which we have in reading good prose and a great deal of the literary flavor which we find in it, is dependent upon the rhythm which gives the character of passion or fervor or stateliness to the rounded periods. Just how to acquire command of a rhythmic prose style it would be hard to say definitely. First we must train the ear to appreciate rhythm and to distinguish writing which is rhythmical from that which is not. Then we shall be satisfied with

our own writing only when it gives us the same sense of rhythmically flowing sound.

92. Rhythm and Coherence. — Primarily a composition is coherent when it is concerned with one subject only, which is developed with proper logical sequence of thought. The introduction of irrelevant matter, a disconnected and illogical order of treatment, an undue emphasis of unimportant details, such change of the diction as changes the tone of the writing, — any of these is enough to lessen the coherence of a composition. As we have seen in an earlier chapter (page 4), coherence is a necessary quality of style in any writing, but a composition may be coherent in thought and in order of presentation without giving the impression of coherence. An awkward succession of accents which makes the reading broken and interrupted, lessens the pleasurable feeling of coherence which we might otherwise have. And on the other hand, when accents occur with such regularity as to give the reader a sense of smoothly flowing continuity the rhythm adds distinctly to the effect of coherence. Coherence, it is to be remembered, is an intellectual quality of style, as rhythm is more particularly an emotional one; and it is noticeable that writers in whom the union of the intellectual with the emotional is most pronounced, such as George Eliot, DeQuincey, and Ruskin, are especially remarkable for the flexibility and richness of their rhythm.

93. Clearness and Force as Affected by Rhythm. — Whatever increases the coherence of a literary produc-

tion increases its clearness also, since it lessens the mental effort which the reader must make in order to hold the separate details of the subject together in their proper relations. Indirectly, then, a pleasing rhythm adds to the clearness of what we write, and for much the same reason it may give it a higher degree of force. The short rhythmical clause units, within which the accents occur with approximate regularity, add to the animated energy which characterizes the style of the following paragraph.

> Norwich was the capital of a large and fruitful province. It was the residence of a bishop and a chapter. It was the chief seat of the chief manufacture of the realm. Some men distinguished by learning and science had recently dwelt there; and no place in the kingdom, except the capital and the universities, had more attractions for the curious. The library, the museum, the aviary, and the botanical garden of Sir Thomas Browne, were thought by the Fellows of the Royal Society well worthy of a long pilgrimage. Norwich had also a court in miniature.
>
> THOMAS BABINGTON MACAULAY: *History of England.*

In this connection it is worth remembering that Macaulay was an orator to whom people listened gladly. In the preceding chapter we have seen that his style is characterized by clearness, a necessary quality in oratory; and we may now add rhythmical incisiveness to that as another quality which is effective in any writing that is to have oratorical character.

94. Tone-Color. — If what we write is to have a pleasing rhythm not only must it have an approximately regular succession of accents and clauses of nearly uniform length, but the sounds must also be so combined as to follow each other easily and with some degree of correspondence to the meaning. When the subject matter and the style are meant to appeal especially to the æsthetic sense, the round vowel and the more vocal consonant tones, such as the liquids *r* and *l*, are in general to be employed more frequently than the harsher and less flowing tones. This is of course more particularly true in poetry, but even in prose it is important that the succession of sounds be agreeable and in keeping. Tone-color is most formally and distinctly employed in *rhyme*, but as that is not found in prose we are not concerned with it here. *Alliteration*, the repetition of the same initial consonant in two or more words or emphatic syllables which follow one another at short intervals, *assonance*, the successive employment of vowels having like tonal quality, and *onomatopœia*, the use of sounds which are in a measure suggestive of the sense, are other forms of it. In the older Rhetorics these various effects of tone-color have been treated under the general term *Euphony;* but as that implies in general pleasant tonal effects, it seems not sufficiently accurate and comprehensive. Tone-color may be fundamentally pleasing or displeasing, according to the subject matter. The law of its use is that it shall contribute to the unity of impression which

the composition is to give. If the mood in which the writing is cast is an animated one there must be such alternation of sounds as may be pronounced easily and rapidly in succession. If the mood is graver the round vowels, which delay utterance, or such consonants as do not follow one another easily, may be employed. Even a succession of harsh sounds, sounds the opposite of euphonious, may sometimes be most fitting. It may be added that in prose noticeable alliteration is to be avoided.

> The *f*ields *f*all southward, a*b*rupt and *b*roken,
> To the *l*ow *l*ast edge of the *l*ong, *l*one *l*and.
> If a *s*tep *s*hould *s*ound or a word be *s*poken,
> Would a gho*s*t not ri*s*e at the *s*trange gue*s*t's hand?
>
> ALGERNON CHARLES SWINBURNE: *A Forsaken Garden.*

In this we have alliteration, assonance, and onomatopoeia of such sort as is not found, perhaps, outside of Swinburne's poetry. The alliterative *f's* in the first half of the first line are especially in keeping with the tone of melancholy musing which the title suggests as characteristic of the poem, and the hard *b's* of the second half of the line increase the sense of abruptness in meaning. In the second line a retarded rhythm is fitting for the mood, and the alliteration of the liquid *l's* and the assonance of the round *o's* and *a's* are strikingly effective in increasing the delay. In the next line the softer *s's* give the sense of hush which is the feeling that this line is meant to convey. *Onomatopoeia* is but a more specific term for *Harmony,* which is the

correspondence between sound and meaning continued throughout a composition. For an excellent example of this read the following description of the sudden bursting forth of the music of the organ from "Westminster Abbey" in Washington Irving's "Sketch Book." Observe how large a proportion of round vowel and full consonant tones there are, and note that the reading must be slow and stately. The sounds throughout are largely those that have distinct musical quality.

> Suddenly the notes of the deep-laboring organ burst upon the ear, falling with doubled and redoubled intensity, and rolling, as it were, huge billows of sound. How well do their volume and grandeur accord with this mighty building! With what pomp do they swell through its vast vaults, and breathe their awful harmony through these caves of death, and make the silent sepulchre vocal! — And now they rise in triumphant acclamation, heaving higher and higher their accordant notes, and piling sound on sound. — And now they pause, and the soft voices of the choir break out into sweet gushes of melody; they soar aloft, and warble along the roof, and seem to play about those lofty vaults like the pure airs of heaven. Again the pealing organ heaves its thrilling thunders, compressing air into music and rolling it forth upon the soul. What long-drawn cadences! What solemn, sweeping concords! It grows more and more dense and powerful — it fills the vast pile, and seems to jar the very walls — the ear is stunned — the senses are overwhelmed. And now it is winding up in full jubilee — it is rising from the earth to heaven — the very soul seems rapt away, and floated upwards on this swelling tide of harmony.

95. Elegance as Affected by Rhythm and Tone-Color. — A style which is rhythmical, and in which there is

an agreeable and fitting succession of sounds, in this respect at least appeals to our æsthetic sense. When properly employed, then, both rhythm and tone-color contribute to elegance in writing. A severe taste might object to the tone-color of the lines from Swinburne on the ground of its being too noticeable; but aside from the possibility of that criticism, they gain in the quality of elegance, as the sounds are not only pleasing in themselves in the succession in which they are arranged, but they are also fitted to the sense.

96. The General Law of Emphasis. — Any composition which may justly be given rank as literature must present things real and imaginative, with such skillful placing of emphasis as will make the writing interesting and significant. A treatise on geometry is not properly literature; and for such a treatise not emphasis, but the absolute suppression of emphasis, is the thing of first importance. The mathematical writer presents truths in their known logical relations, and in his presentation he must be careful to show all the truth in its true relations; for such showing emphasis of any sort is not fitting. But literature as distinguished from other writing is an appeal to feeling, and to make such appeal effective the writer brings into prominence those things that are to him most significant, that the reader may see the matter as he sees it, and feel about it as he feels. This emphasis must not be apparent; it must, in fact, be so disguised that it will affect the reader without alienating him; for, while we sit down to an

entertaining book with the definite expectation of having our sensibilities played upon, we instinctively resent anything on the part of the writer in the way of assumption of ability to play upon them.

97. How Emphasis is Secured. — Emphasis gained by the employment of more distinct rhythm, or by an increase of clearness and coherence, will, perhaps, affect a paragraph or more, but emphasis may be given to a single word or phrase. In the sentence the position of importance is at the beginning or at the end, and a word placed in either position is so made emphatic. The word at the beginning of the sentence naturally attracts more attention than the words that follow; and the word that concludes the sentence remains in the mind during the brief pause before a new sentence is begun, and therefore makes a more positive impression than those immediately preceding. If important words can be placed at the beginning or end of the sentence, their importance will, therefore, be the more certainly apparent. Often this will make necessary a change from the normal order of words in the English sentence, and it at once becomes a question whether the new order is not so glaringly awkward as to more than offset the gain in emphasis. Further, the emphasis may be so pronounced as to be in bad taste, or it may be unduly abrupt and startling. Even when these objections do not hold, a too frequent employment of the device gives the style an air of artificiality. This is one of the defects of Macaulay's style, a defect

which the following passage shows, perhaps, in a characteristic degree.

> 1. *There Siddons*, in the prime of her majestic beauty, looked with emotion on a scene surpassing all the *imitations of the stage.* 2. *There the historian of the Roman Empire* thought of the days when Cicero pleaded the cause of Sicily against Verres, and when, before a senate which still retained some show of freedom, Tacitus thundered against the *oppressor of Africa.* 3. *There* were seen, side by side, the greatest painter and the greatest scholar of the age. 4. *The spectacle* had allured Reynolds from that easel which has preserved to us the thoughtful foreheads of so many writers and statesmen, and the sweet smiles of so *many noble matrons.* 5. It had induced Parr to suspend his labors in that dark and profound mine from which he had extracted a vast treasure of erudition, a treasure too often buried in the earth, too often paraded with injudicious and inelegant ostentation, but still *precious*, *massive*, and *splendid.*
>
> T. B. MACAULAY: *Warren Hastings.*

The arrangement of words in the sentence in such order as to secure the effect of climax contributes to emphasis. Climax stimulates interest by the continual suggestion of something more important to follow, and the expectation thus aroused serves to give a heightened significance to the reading. But it must be remembered that unless the subject has sufficient dignity and weight, climax will give merely the effect of bombast and pomposity. Sentences which are to have the easy flow of conversation may fittingly end with little words; and in any case the preposition completing the verb is a part of the verb and so may properly conclude the

sentence, as in, "That is the only conclusion I can come to." Ordinarily a sentence ends most musically when the last syllable is unaccented and is preceded by an accented syllable.

Emphasis is also secured by the repetition of words and phrases and by such balanced antithetical arrangement of words, phrases, and sentences as will make these expressions prominent through the relation of one part to another which the arrangement suggests. Any change from the normal order of words in the English sentence has a tendency to give emphasis to the expression placed in the unusual position. In the following sentences these methods of securing emphasis are illustrated, and the emphatic expressions, or expressions through the employment of which emphasis has been gained, are printed in italics.

1. His *successes* in parliament, his *successes* through the war, are honest *successes* of a brave man.

2. This universe, ah me — what could the wild man know of it; what can we yet know? That it is a *force*, and a thousand-fold complexity of *forces*, a *force* which is not we. That is all; it is not we, it is altogether different from us. *Force*, *force*, everywhere *force:* we ourselves a mysterious *force* in the center of that.

The third and fourth sentences following are examples of balance and antithesis: —

3. Thus the successors of the old Cavaliers had turned demagogues; the successors of the old Roundheads had turned courtiers.

4. Both readily found what they sought; and both obstinately refused to see anything but what they sought.

5. *In nations broken to the curb, in nations long accustomed to be transferred from one tyrant to another*, a man without eminent qualities may easily gain supreme power.

6. Nobleman *and* commoner *and* slave *and* alien were mixed in one madly hurrying throng.

The following passages will show how climax aids in securing emphasis: —

7. To dream of such a journey would be madness; to devise it, a thing incredible; to do it, a deed impossible. But Grant was capable of them all and equal to the work.

8. Your heart gives a great bound when you think what it is — the regimental flag — and glancing along the front, you count fifteen of those colors that were borne at Pea Ridge, waved at Shiloh, glorified at Stone River, and riddled at Chickamauga.

The close of Edmund Burke's speech on the Impeachment of Warren Hastings furnishes an excellent example of the effect of climax: —

9. Therefore, hath it been ordered by the Commons of Great Britain, that I impeach Warren Hastings of high crimes and misdemeanors. I impeach him in the name of the Commons House of Parliament, whose trust he has betrayed. I impeach him in the name of the English nation, whose ancient honor he has sullied. I impeach him in the name of the people of India, whose rights he has trodden under foot, and whose country he has turned into a desert. Lastly, in the name of human nature itself, in the name of both sexes, in the name of every age, in the name of every rank, I impeach the common enemy and oppressor of all.

98. Selection a Form of Emphasis. — When a painter transfers a landscape to his canvas he does not put into the picture all of the actual scene which he is representing. In order that the painting may have the more elementary qualities, unity and coherence, he emphasizes certain details and suppresses others; and the value of his work will depend largely upon his judgment in deciding what details will contribute to the general effect and what would be inharmonious. The camera is faithful to fact; and because it can have no selective judgment, and can neither emphasize one detail nor suppress another, a photograph is not a work of art, and the lens can never take the place of the creative genius of the artist. It is true that the photograph is often very artistic; but that is because it reproduces, not nature, but something in the arrangement of which the selective judgment of the artist has been exercised. In literary composition this principle is as valid as in the art of the pencil and the brush. The writer must first make choice of those details that, from his point of view, are especially important, and important in such a way as to contribute to the general significance of the composition. In the selection of his material the writer places emphasis upon what he wishes to make significant in the mind of the reader, and the mere dwelling upon certain phases of the question to the exclusion of others secures this result.

99. Force and Emphasis. — Emphasis contributes to force, but differs from it in being a less constant feature

in a composition. The employment of a greater degree of force in one place than in another for the purpose of drawing particular attention to some special phase of the subject is known more specifically as emphasis. At the same time emphasis in the sentence, by whatever devices secured, is one of the elements of force. Force may be a large element in the style of a writer who employs very little emphasis, but in general the two are found together. Carlyle, for instance, is remarkable for a very high degree of force, and no less so for emphasis. The following sentence from "Heroes and Hero Worship" is typical of his method of securing force through emphasis.

> No more immoral act can be done by a human creature; for it is the beginning of all immorality, or rather it is the impossibility henceforth of any morality whatsoever: the innermost moral soul is paralyzed thereby, cast into fatal magnetic sleep.

In this we have climax and repetition, for the second of the two clauses after the colon is but a repetition in more emphatic form of the one preceding it; and the clause just before the colon is also a repetition of the same sort. Observe that the final clause is the one of most significance, and note, too, that in the two final clauses after the colon, out of twelve words all but "the," "is," and "into" will naturally be stressed in reading. The increased force in these last clauses is in keeping with the climax resulting from the arrangement of clauses in the order of increasing importance.

EXERCISES.

1. What do you understand by rhythm? Do you think that the rhythm of prose affects the ease with which you read it? If so, how and why? Do children who speak pieces generally prefer prose or poetry? Why?

2. Comment on the rhythmic character of "The Steam Carriage," in Appendix C.

3. If you were to write an oration for some occasion, should you think it best to employ long or short rhythmic units? Why? What would be the result of crowding accented syllables together in unimportant words? and what the effect of a succession of seven or eight unimportant words?

4. Bring to class a newspaper clipping that seems to you deficient in rhythm, and point out its more glaring rhythmical faults.

5. What do you understand by tone-color? Do you understand that distinct effects of tone-color may result from a succession of like sounds or from a repetition of the same sound only? When might the employment of harsh sounds be justifiable?

6. In what kinds of composition should you expect to find tone-color the more pronounced? Should you think it well to give prose as distinct rhythm as poetry or not? Why? Do you think that the suggestion of rhyme in prose is pleasant or not?

7. Where in the sentence should you place words that you wish to make emphatic? Why?

8. How do you understand that we may secure emphasis by selection? Study the following passage, and say whether the author has followed the principle of selection, and if so say what she has made emphatic.

A wide plain, where the broadening Floss hurries on between its green banks to the sea, and the loving tide, rushing to meet it, checks its passage with an impetuous embrace. On this mighty tide, the black ships, laden with the freshly scented fir planks, with rounded sacks of oil-bearing seed,

or with the dark glitter of coal, are borne along to St. Ogg's. This town shows its aged, fluted, red roofs and the broad gables of its wharves, between the low-wooded hill and the river brink, tingeing the water with a soft purple hue under the transient glance of this February sun.

Far away, on each hand, stretch the rich pastures, and the patches of dark earth made ready for the seed of broad-leaved green crops, or touched, already, with the tint of the tender-bladed autumn-sown grain. The distant ships seem to be lifting their masts and stretching their red-brown sails close among the branches of the spreading ash. Just by the red-roofed town, the tributary ripple flows, with a lively current, into the Floss.

GEORGE ELIOT: *The Mill on the Floss.*

In the same way study some of the illustrative paragraphs on pages 62 to 77.

Look over the magazines and books at hand, and bring to the class passages in which the principle is prominent.

9. What is climax? How does it aid in securing Emphasis? Study the following passages, and note the examples of climax. Show how they affect the passage.

1. Since concord was lost, friendship was lost; fidelity was lost; liberty was lost, — all was lost!

2. Here I stand for impeachment or trial! I dare accusation! I defy the honorable gentleman! I defy the government! I defy their whole phalanx!

3. We have complained; we have petitioned; we have supplicated; we have even prostrated ourselves at the foot of the throne, without moving royal clemency.

4. This makes the character complete. Whatsoever things are false, whatsoever things are dishonest, whatsoever things are unjust, whatsoever things are of evil report — if there be any vice, if there be any infamy, all these things we know were blended in Barère.

T. B. MACAULAY.

10. Bring to class some lines of poetry in which you find distinct tone-color, and say whether it is effective in heightening the impression which the author meant to give or not.

11. What do you understand by Emphasis as a quality of style? To what part of our nature does it appeal? How should you distinguish between Emphasis and Force? What in the writer should inspire Emphasis? Should a writer aim to secure Emphasis mechanically? Why not?

12. Can a writing be clear and not emphatic? Mention some kinds of writing in which Clearness alone is sought. Show why these writings are not properly literature.

13. If Emphasis is an appeal to the feelings or the emotions, in what kind of discourse should you expect to find it the prevailing quality? Select passages narrative, descriptive, expository, and argumentative, and compare them in the class with reference to Emphasis.

14. In the sentences following carets have been put where the bracketed expression at the end of each sentence might be placed. Try these expressions in the several positions, and decide which of them is the better and why.

1. A darker spirit ^ urged the new crusade, — ^ born not of hope, but of fear, ^ slavish in its nature ^ [the creature and the tool of despotism].

2. With eleven ships, therefore, ^ he sailed from Cadiz on the twenty-ninth of June, 1566, ^ [leaving the smaller vessels of his fleet to follow with what speed they might].

3. I say that the customs and convictions of a democracy are more dangerous to intellectual liberty than those of an aristocracy, because in matters of custom the gentry rule only within their own park-palings, whereas the people ^ rule wherever the breezes blow ^ [when power resides with them].

4. ^ Ampere's young wife was in constant anxiety ^ whilst the pair were separated by the severity of their fate, ^ [as to the sufficiency of his diet and the decency of his appearance].

5. Such people naturally look upon any criticism and any real freedom of speech ^ when these are positively healthy signs, [with distrust and suspicion]

CHAPTER XIV.

SENTENCES: SHORT AND LONG.

100. Unity and Coherence in the Sentence. — Sentences which contain only one thought, or several thoughts which are so related as to be easily held in mind as one, have unity, and that is a necessary quality in all sentences. Not only must sentences have unity, but they must also give the effect of unity. There are, then, two things to be considered: first, the fundamental unity of the thought; and second, the form of expression which will give that effect. This has been considered in part, in chapter V., but some further discussion of the means of securing unity is in place here. Unity is violated when a clause, phrase, or other expression is "tacked on" after the sentence has seemingly come to an end. The introduction into the sentence anywhere of an incongruous expression of any sort is destructive of unity. Sentences are too short for unity when they exclude closely related subordinates, which are therefore of necessity made independent sentences. Sentences are too long for unity when they include more than can easily be held together as one thought in the mind. Sentences of more than one clause are not unified when the proper relation of equality or subordination is not clearly indicated.

A sentence may have unity without being coherent. A sentence lacks coherence when it contains pronouns the antecedents of which are indefinite, when a relative clause is separated from its antecedent, when the relation of one part to another is for any reason uncertain. Incoherence often results in this last case from a careless use of connectives. Participles are often used independent of any word for them to modify, with resulting incoherence. Shifts of construction — a change from the active to the passive, from the indicative to the infinitive or subjunctive, from the past to the present — are violations of coherence. The sentence must not be a series of independent clauses strung together by conjunctions. Subordinate clauses must have as definite a relation in thought as they have in grammatical structure. Each subordinate clause must have some close relation to the principal clause or principal clauses, and if there are two principal clauses or more they must be closely related. Otherwise the reader will be fatigued by the attempt to find some unifying connection in thought between them. Further, the separation of related ideas is also a tax upon the attention and powers of the reader, and should therefore be avoided. As far as possible we should lighten the mental effort of the reader by so shaping our sentences that they will indicate the connection from thought to thought.

101. Clearness. — Clearness is a fundamental necessity in all writing, and unity and coherence are essential for clearness. A writing in which the thought is uni-

fied and is developed in a logically and naturally coherent order will ordinarily be clear. In chapter XII. we saw that a proper choice of words is necessary for clearness, and we may now remember further that a proper arrangement of words is equally important. Clearness requires that words and phrases which are related in thought shall be near one another in expression, and that those which are separate in thought shall be separate in expression.

102. Rhetorical Use of Short and Long Sentences. — As we have seen, sentence length is determined somewhat by considerations of unity and coherence; but it is also affected by questions of rhetorical effect, the phase of the subject with which we are concerned in this chapter. In general short sentences are more readily understood than long, but their too frequent recurrence, except for special reasons, makes the style abrupt and jerky, and ultimately wearying. The short sentence is especially to be employed when a number of incidents and details are to have a cumulative effect upon the reader. Long sentences add dignity to a composition; but as their meaning is less readily grasped, short sentences should occur at intervals to lessen the reader's fatigue.

> General A. S. Johnston at Shiloh was engaged in a campaign for territory valuable to the confederacy. He had been transferred from the East to supersede other generals. His fame was at stake. He had been engaged upon one of the most daring and delicate enterprises known in warfare, a surprise of the enemy, to end in

wholesale slaughter or capture of the routed hosts on the banks of a bridgeless river. The movement carried well up to a point. There a Union division showed what Johnston pronounced stubbornness. His men hesitated, and he went personally with one brigade in a charge. The charge succeeded, and he drew back to bring up another brigade, when a musket-ball severed an artery in his leg. He made no sign, but kept on giving orders and watching events until the spectators saw that he was wounded, and as if acknowledging it to himself for the first time, said, "Yes, and I fear seriously." He was then on the point of death from hemorrhage.

GEORGE L. KILMER: *First Actions of Wounded Soldiers, Popular Science Monthly, June, 1892.*

The quick succession of short sentences here serves to emphasize our understanding of the excitement and mental stimulus of ambitious purpose that saved General Johnston from yielding at once to the sensation of physical pain.

There are mysteries about Number Five. I am not going to describe her personally. Whether she belongs naturally among the bright young people, or in the company of the maturer persons, who have had a good deal of experience of the world, and have reached the wisdom of the riper decades without losing the graces of the earlier ones, it would be hard to say. The men and women, young and old, who throng about her, forget their own ages. "There is no such thing as time in her presence," said the Professor, the other day, in speaking of her. Whether the Professor is in love with her or not is more than I can say, but I am sure that he goes to her for literary sympathy and counsel, just as I do. The reader may remember what Number Five said about the possibility of her getting a sprained ankle, and her asking the young Doctor whether he felt equal to taking charge of her if she did. I would not for

the world insinuate that he wishes she would slip and twist her foot a little, — just a little, you know, but so that it would have to be laid on a pillow in a chair, and inspected, and bandaged, and delicately manipulated. There was a banana-skin which she might naturally have trodden on, in her way to the tea-table. Nobody can suppose it was there except by the most innocent of accidents. *There are people who will suspect everybody. The idea of the Doctor's putting that banana-skin there! People love to talk in that silly way about doctors.*

O. W. Holmes: *Over the Teacups.*

The first two sentences of this are short in order that the form itself may aid the subject-matter in arousing interest. They stimulate the attention, which is then prepared to follow more closely the description that comes after. The short sentences with which the paragraph closes have that form in order that the abruptness of the change of thought may so be made more striking and full of a lively interest. As the short sentence is also the sentence of ordinary talk, it helps here to give the tone of sprightliness.

The great subject of the reëstablishment of civil government in the Southern States was then taken up. Mr. Stanton had, a few days before, drawn up a project for an executive ordinance for the preservation of order and the rehabilitation of legal processes in the States lately in rebellion. The President, using this sketch as his text, not adopting it as a whole, but saying that it was substantially the result of frequent discussions in the cabinet, spoke at some length on the question of reconstruction, than which none more important could ever engage the attention of the government. It was providential, he thought, that this matter should have arisen at a time when

it could be considered so far as the executive was concerned, without interference by Congress. If they were wise and discreet, they should reanimate the States and get their governments to successful operation, with order prevailing and the Union reëstablished before Congress came together in December.

NICOLAY and HAY: *Life of Lincoln.*

This paragraph illustrates admirably the dignity and strength that come from the use of long sentences. There is the calm reserve of power, and each sentence from period to period is full and well-rounded, as of a mind richly stored. Re-write the paragraph in shorter sentences, retaining the phraseology so far as possible, and note what qualities are lost in the re-writing.

For common gifts, necessity makes pertinences and beauty every day, and one is glad when an imperative leaves him no option, since if the man at the door have no shoes, you have not to consider whether you could procure him a paint-box. And as it is always pleasing to see a man eat bread, or drink water, in the house or out of doors, so it is always a great satisfaction to supply these first wants. Necessity does everything well. In our condition of universal dependence, it seems heroic to let the petitioner be the judge of his necessity, and to give all that is asked, though at great inconvenience. If it be a fantastic desire, it is better to leave to others the office of punishing him. I can think of many parts I should prefer playing to that of the Furies. Next to things of necessity, the rule for a gift, which one of my friends prescribed, is that we might convey to some person that which properly belonged to his character, and was easily associated with him in thought. *But our tokens of compliment and love are for the most part barbarous. Rings and other jewels are not gifts, but apologies for gifts. The only gift is a portion of thyself.*

Thou must bleed for me. Therefore the poet brings his poem; the shepherd, his lamb; the farmer, corn; the miner, a gem; the sailor, coral and shells; the painter, his picture; the girl, a handkerchief of her own sewing. This is right and pleasing, for it restores society in so far to its primary basis, when a man's biography is conveyed in his gift, and every man's wealth is an index of his merit.

R. W. EMERSON: *Gifts.*

Here the short sentences which have been printed in italics serve to call attention to a change in thought. Further, as the change is made more pronounced and the new thought becomes more emphatic, the sentences become shorter.

103. Oral Exercise.— Account for the use of the short sentences in the paragraphs quoted from page 62 to page 78, remembering that:

Short sentences used in connection with long sentences serve to arrest the attention, to summarize and emphasize some preceding part of the paragraph, to indicate a change of thought, and to announce what is to follow.

A series of successive short sentences may indicate hurry, may produce the effect of great number and quantity, may give directness and vigor to the thought.

104. Written Exercise.—Re-write the following paragraph almost entirely in short sentences in order to produce the effect of hurry and excitement which the incident demands.

But I saw no farther, though Pavannes did, and murmured bitterly, "We may say our prayers, we Huguenots,

for that is our death-warrant, and to-morrow night there will not be one left in Paris, lad. Guise has his father's death to avenge, and these cursed Parisians will do his bidding like the wolves they are! The Baron de Rosny warned us of this, word for word; and I would to Heaven I had taken his advice!"

"Stay!" I cried — he was going too fast for me — "stay!" His monstrous conception, though it marched some way with my own suspicions, outran them far, for I saw no sufficient grounds for it. "The King — the King would not permit such a thing, M. de Pavannes," I argued.

"Boy, you are blind!" he rejoined impatiently, for now he saw all and I nothing. "Yonder was the Duke of Anjou's captain — Monsieur's officer, the follower of France's brother, mark you, and he obeyed the Duke's ring in giving you passage when you showed it to him. The Duke has a free hand to-night, and he hates us, and that, perhaps, explains why we are not to cross the river. The King indeed! The King has undone us, and he has sold us, I am confident, to his brother and the Guises — '*Va chasser l'Idole*'" — for the second time I heard the quaint phrase, which I learned afterwards was an anagram of the King's name, Charles of Valois, used by the Protestants as a password — "'*Va chasser l'Idole*' has betrayed us. I remember the very words he used to the Admiral, 'Now we have got you here we shall not let you go so easily!' I think that he is a traitor, a wretched traitor."

105. Written Exercise. — In the following passage the long sentences aid in giving the effect of climax to the paragraph. The mutiplication of detail in them, grouping Napoleon's various activities in one comprehensive statement, adds to this effect. Such grouping of details in one long sentence is more impressive than

the separate statement of them in short sentences. Re-write the paragraph, changing the two concluding sentences into several short ones, and tell what difference it makes in the effect.

> Such seems to us to have been the distinction, or characteristic modification of his love of fame. It was a diseased passion for a kind of admiration, which, from the principles of our nature, cannot be enduring, and which demands for its support perpetual and more stimulating novelty. Mere esteem he would have scorned. Calm admiration, though universal and enduring, would have been insipid. He wanted to electrify and overwhelm. He lived for effect. The world was his theatre, and he cared little what part he played, if he might walk the sole hero on the stage, and call forth bursts of applause, which would silence all other fame. In war the triumphs which he coveted were those in which he seemed to sweep away his foes like a whirlwind; and the immense and unparalleled sacrifices of his own soldiers, in the rapid marches and daring assaults to which he owed his victories, in no degree diminished their worth to the victor. In peace, he delighted to hurry through his dominions; to multiply himself by his rapid movements; to gather at a glance the capacities of improvement which every important place possessed; to suggest plans which would startle by their originality and vastness; to project in an instant, works which a life could not accomplish, and to leave behind the impression of a superhuman energy.
>
> WILLIAM E. CHANNING: *Napoleon Bonaparte.*

106. Written Exercise. — Long sentences give the tone of seriousness and dignity to a composition as in the foregoing selections. The sense of massiveness and

strength can be imparted only through the use of long sentences, and in them of necessity complexity of thought mainly finds expression. Re-write the following paragraph in shorter sentences, compare with the original, and state your conclusions.

As there were only six elders they could sit in state, besides leaving space for any penitents who came to confess their sins and receive absolution, or some catechumen who wished to be admitted to the Sacrament. Carmichael used to say that a meeting of Session affected his imagination, and would have made an interior for Rembrandt. On one side of the table sat the men who represented the piety of the district, and were supposed to be "far ben" in the divine fellowship, and on the other some young girl in her loneliness, who wrung her handkerchief in terror of this dreaded spiritual court, and hoped within her heart that no elder would ask her "effectual calling," from the Shorter Catechism; while the little lamp, hanging from the ceiling and swinging gently in the wind that had free access from every airt, cast a fitful light on the fresh, tearful face of the girl and the hard, weatherbeaten countenances of the elders, composed into a serious gravity not untouched by tenderness. They were little else than laboring men, but no one was elected to that court unless he had given pledge of godliness, and they bore themselves as men who had the charge of souls.

IAN MACLAREN: *Beside the Bonnie Brier Bush.*

EXERCISES.

1. What do you understand by Unity in the sentence? By Coherence? To what qualities of style does the arrangement of words in logical and connected sequence of thought contribute?

2. What are the uses of the short sentence? should you find short or long sentences in a nervous, animated style? should you expect an orator, speaking under the stress of strong emotion, to use long or short sentences? Enumerate the uses of the long sentence.

3. In argumentation should you expect to find short or long sentences the more frequent? Why? Where and for what uses should you find sentences of a different length?

4. Show the uses of the long sentences in the paragraphs from page 62 to page 81.

5. Should you expect to find short or long sentences predominant in writing having the quality of emotional force in high degree? in a writing displaying high imaginative qualities? Illustrate from the selections on pages 72, 80, 123, and 211.

6. On the basis of the answers you would give to the questions following, write a composition on each one of these subjects, and come to class prepared to justify your use of long and short sentences.

1. Edmund Burke. Were his mental qualities native or the product of culture? What was his relation to the policy of the government under Lord North, and what in his character led him to this attitude? What other course having to do with England's foreign relations did he advocate unsuccessfully, and with what power did he conduct the case? What striking characteristics do you find in his style? Was it simple, clear, ornate, terse, impassioned, dignified, elaborate, abrupt, rhythmical, forceful, weak, emotional, oratorical, or intellectual? (References: Cambridge literature series No. 2, pp. x., xi., xii., xix.–xxv., xxvii.–xxx., 28–50 and 131. Taine's "English Literature," Book III., Chapter iii., Section 8, conclusion.)

2. A Night Ride. If you were a prisoner of war confined in a tent in camp, and knew that at night a friend would place a horse at a short distance from you in the hope that you might reach it and escape, what should you do? And what, if other forces of the enemy were thick in the country about? And what, if it were twenty miles to any place of safety? And if the country were very rough, and covered with wooded water-courses? And what, if you heard the

clatter of hoofs in front of you? And what, if you knew that pursuers were close behind? And should you, nevertheless, escape, and how?

7. Study the following sentences with reference to the choice, number, and arrangement of words. Make any corrections you think necessary, and be prepared to give reasons for the changes.

1. We have received a basket of fine grapes from our friend W., for which he will please accept our thanks, some of which are nearly two inches in diameter.

2. Pedal teguments artistically illuminated and lubricated for the infinitesimal remuneration of five cents.

3. He enjoyed the universal esteem of all men.

4. The hotel's night watchman enables gentlemen to be called at any time, and adds greatly to the comfort and security of all.

5. He promised his father he would never forget his advice.

6. On arriving at the station, he stepped from the train, looked about for a cab, hired one, got into it, told the driver to move on, and reached his house without accident.

7. Madame L—— gave a vocal recital last evening at Steinert Hall, assisted by an orchestra, which performed several high-class selections, and considerably enhanced the evening's proceedings.

8. To be disposed of, a mail phæton, property of a gentleman with a movable head-piece as good as new.

9. Annual sale now on. Don't go elsewhere to be cheated — come in here.

10. She had not yet listened patiently to his heart-beats, but only felt that her own was beating violently.

11. The annual anniversary of the landing of the Pilgrims, celebrated yearly, took place a few days since.

12. It looks as if ex-President Harrison might be aspiring to anticipate the Supreme Court on the absorbing question as to applicability of the constitution to our new possessions.

13. The secretary of the navy dismissed from the naval academy last week, on recommendation of the superintendent, a cadet found guilty of "gouging," which is the slang for dishonesty in work, in this case the copying as his own a theme written by another cadet, and of falsehood.

14. A brazen statue of Justice stood in the public square, once in an ancient city, whose name I no longer remember, raised aloft on a column, upholding the scales in its left hand, and in its right a sword.

8. Study the following selections, and criticise them with reference to unity and coherence. Re-write each, and show wherein you have improved it in these respects.

1. This is a most charming chapter of the story, which is full of pleasant incidents, and which the reader will find well worth perusal.

2. The place was approached through a pasture-field, — we had found it by mere accident, — and where the peninsula joined the field (we had to climb a fence just there), there was a cluster of chestnut and hickory trees.

3. We suggest very seriously and earnestly that a department of human health, with special attention to the stamping out of dangerous national diseases, like consumption, should receive immediate government attention.

4. Our esteemed contemporary is looking for some western member of the legislature who will rise to the opportunity, and try to make a name for himself in following up the *Record's* suggestion that nobody can make a greater hit on Beacon Hill than to support by practical action the governor's vigorous call for real economy.

5. The most disquieting part of the report of the state board of health is that which shows that during the year there has been an unusual increase of adulteration of jellies, jams, etc., mostly by the substitution of cheaper kinds of fruit, such as the refuse portion of apples, to which is added glucose instead of cane sugar, together with aniline dyes to imitate the color of natural fruit.

9. Criticise the following passages with reference to clearness. Study them carefully, and re-write them so that they will be clear.

1. Vanity is the next danger to our democracy, according to Professor Griggs, who deftly denounced imperialism without mentioning it by saying that it was to answer a charge of lack of courage that we selected an enemy and conquered him, and to prove ourselves capable of world power that we have gone around the world and assumed foolish responsibilities, leaving behind the quiet paths of self-development that were leading us to unparalleled power and glory by our own paths, when we were solving the intellectual problems of civilization.

2. A writer in a rural exchange says that he saw "two men starting for town with a gray horse and sleigh seated upon a box containing holes that had been made with a two-inch auger going after a pig."

3. Last evening a runaway horse owned by John Welch caused a good deal of excitement. He started near the Brighton station and ran down Western Avenue. When near the cordage works he ran into a team driven by Joseph Colby. He was thrown violently to the ground and received severe cuts about the head. A doctor was called who ordered his removal to his Newton home.

4. The young man did not want natural talents; but the father of him was a coxcomb, who affected being a fine gentleman so unmercifully that he could not endure in his sight, or the frequent mention of, one who was his son, growing into manhood and thrusting him out of the gay world.

5. The critical position of the new free state, which is being founded in Africa by the king of the Belgians, is owing to its present jurisdiction on the Congo, being an island, and to the rights it possesses on the sea coasts to the north of the Congo being coveted by France.

6. In order further to advertise my business, I will send my new pipe organ to any one sending me $75, provided I receive fifty names, the same as given away at the concert of December the 3d.

7. An Alabama paper, speaking of Florida, says: "There are also numerous small lakes of pure water, filled with fish, some of which are only a few rods in extent, while others are from two to ten miles long."

8. We are becoming altogether too horse showy. I am afraid that with these small summer resort collections of favored horseflesh, the big, crushing Madison Square Garden affair will have its teeth drawn, and there will be no bite to it. There is always danger of making good things too common.

10. Why do you think it is advisable to employ sentences of varying lengths in your writing? Do you think that you should weary of a succession of long or short sentences the more quickly?

11. Are topic sentences in paragraphs usually short or long, and why?

12. Do short or long sentences contribute the more to regular and logical sequence of thought? Why? Which give the more abrupt and which the more regularly flowing rhythmic effect? Why? In regard to this make comparison of the paragraphs on pages of 211 and 212.

CHAPTER XV.

SENTENCES: LOOSE, PERIODIC, AND BALANCED.

107. Kinds of Sentences and Their Use. — Sentences are distinguished as short or long, and as loose, balanced, or periodic. Short sentences are used for emotional emphasis; long sentences, for thought emphasis. A loose sentence is one which may be terminated at one or more places before the conclusion and still make sense. The periodic sentence, on the contrary, keeps the meaning in suspense until the end, and would not give the complete meaning if terminated earlier. By its structure, then, the periodic sentence, unless short, has the effect of climax, and so gives emphasis. The loose sentence, which is the normal sentence of ordinary conversation, is to be employed when emphasis in structure is not especially required. In a measure the loose sentence is equivalent to a series of short sentences; its emphasis is the emphasis of emotion. In rare instances the periodic sentence may also have the emphasis of emotion when the emphasis is that of mass, as in the piling up of subjects in apposition in sentence 9 on page 96. In the balanced sentence the emphasis is that of contrast.

The following are examples of loose and periodic sentences : —

LOOSE.	PERIODIC.
1. You ordered him to death while the sacred words, "I am a Roman citizen," were on his lips.	1. While the sacred words, "I am a Roman citizen," were on his lips, you ordered him to death.
2. I shall not vote for this measure, unless it is clearly constitutional.	2. Unless this measure is clearly constitutional, I shall not vote for it.
3. He feared when there was no danger, and he wept when there was no sorrow.	3. When there was no danger he feared, and when there was no sorrow he wept.
4. Greene was the ablest commander in the revolutionary war, next to Washington.	4. Next to Washington, Greene was the ablest commander in the revolutionary war.

The following from Johnson's reply to Lord Chesterfield is a balanced sentence : —

> The notice which you have been pleased to take of my labors had it been earlier, had been kindly ; but it has been delayed till I am indifferent and cannot enjoy it ; till I am solitary and cannot impart it ; till I am known and do not want it.

The second clause here is nearly equal to the first in length, weight, and structure. Unlikeness in meaning and the likeness in other respects serve to give it emphasis. The last three clauses are an example of parallelism, in which the emphasis is that of mass, as in the employment of a series of terms in apposition.

108. The Normal English Sentence. — The loose sentence is the natural sentence of ordinary English prose. Short sentences can hardly be called distinctly loose or distinctly periodic, since in the short sentence we cannot have the sense of suspended meaning in any appreciable degree; and within the confines of one or two lines it is not ordinarily possible to provide for more than one place where the meaning may end. The balanced sentence may consist of two short clauses, and these two may together constitute a short sentence. In the selection that follows the first sentence is periodic; and it will be observed that it is not arranged in the natural order, in which order the first clause would follow the word "inquire." This is characteristic of the periodic sentence. It is almost always artificial, and the employment of it to any great degree gives the writer's style the air of artificiality. This is especially true when the sentence is both long and periodic, since the longer a periodic sentence is the greater is the suspense. The balanced sentence is also a highly artificial form, and should be employed only for the purpose of emphasizing contrasting or parallel ideas.

> What Parkman might have done, had he been able to command the full use of his mind, it is useless to inquire; but what he did under the constraint of "repressed activity," by absolute control of an eager and impulsive temperament, and by the discipline of himself, is more remarkable as an example of what the human will can accomplish when controlled for the highest ends, than his greatness as a historian. Compelled to reserve all his

strength for his work, to taste of the pleasures of life as a forbidden luxury, to do constantly what to one of his temperament was the most odious thing to him, and completely to remake himself in order to accomplish what he aimed to do, his fifty years of struggle with an undertaking which only a well man would have dared to enter upon, is one of the boldest, most unflinching, and most heroic achievements on record in the annals of literature. If the story of his life should be written as he lived it, as the mind rose above and compelled the body, it will make one of the most thrilling narratives of heroic effort that has ever been given to the world.

JULIUS H. WARD: *Francis Parkman and His Work. The Forum, December, 1893.*

Written Exercise. — In the use of the periodic sentence here it will be observed that the thought of the sentence is delayed in order that, by the previous presentation of the accompanying circumstances, it may have added weight and dignity. Further, expectation is aroused by this delay, and each additional phrase or clause introduced before the conclusion to which it leads heightens that expectation. Note that suspense in a periodic sentence is secured by introducing phrases, — prepositional, participial, or infinitive, — and clauses, either adjective or adverbial. Phrases introduced for the purpose of securing suspense are usually participial. Single words demanding a correlative further along in the sentence, such words as *neither, more, so, whether,* or any expression requiring something to complete it, produce suspense.

Re-write the paragraph in loose sentences, and note

whether it is tamer, less filled with power and dignity, than before.

1. Again, when we remember that Florence, Pisa, Siena, Perugia, are all practically in Tuscany, and that Florence alone has really given to the world Dante and Boccaccio, Galileo and Savonarola, Cimabue and Giotto, Botticelli and Fra Angelico, Donatello and Ghiberti, Michael Angelo and Raffael, Leonardo da Vinci and Machiavelli and Alfieri, and a host of other almost equally great names, it will be obvious to every one that the problem of the origin of this Tuscan nationality must be one that profoundly interests the whole world. 2. Nay, more, we must remember, too, that Etruria has other and earlier claims than these; that it spreads up to the very walls of Rome; that the Etruscan element in Rome itself was immensely strong; that the Roman religion owed, confessedly, much to Etruscan ideas; that Latin Christianity, the Christianity of all the western world, took its shape in semi-Etruscan Rome; that the Roman empire was largely modelled by the Etruscan Mæcenas; that the Italian Renaissance was largely influenced by the Florentine Medici; that Leo the Tenth was himself a member of that great house; and that the artists whom he summoned to the metropolis to erect St. Peter's and to beautify the Vatican were, almost all of them, Florentines by birth, training, or domicile.

GRANT ALLEN: *A Persistent Nationality. North American Review, May, 1889.*

Written Exercise. — In this it will be noticed that the first sentence is of the periodic form, and that the second is loose in structure. In the one the reasons for the principal statement must be given before that can be arrived at, and in the other the clauses that follow the first independent clause are but details of that clause

and support it, not as reasons for it, but as illustrations; they do not lead up to it through the sequence of cause and effect, as is the case in the first sentence. In that we are made ready to accept the truth of the statement before it is made, while in this, its general truth not being in question, the addition of details serves to make it more impressive. Re-write the paragraph, putting each sentence in the other form, and compare.

1. The increasing wealth and prosperity of the towns was a constant source of envy to the barons, who, we are told, "plundered them on every occasion without mercy or remorse." 2. Therefore, in order to maintain their existence and the freedom and wealth they had acquired, the towns were forced to assume open hostility to the barons. 3. As a means of swelling their numbers and sustaining themselves in the struggle, the burgesses made the towns a place of refuge and safety for all who should come to reside within their walls. 4. And as an additional inducement they conferred the right of citizenship upon all who remained there one year, even though they were runaway serfs from the neighboring baron's estate. 5. Thus the towns not only protected the property and promoted the progress of the burgesses, but they offered protection and freedom to all who would flee thither from the clutches of their feudal masters. 6. By such means they naturally attracted to them the most energetic and characterful portion of the people. 7. With this opportunity for improvement and freedom constantly held out to even serfs of husbandry, the barons were gradually compelled to provide better conditions, grant more privileges and some freedom, in order to prevent them from fleeing to the towns. 8. And by the middle of the fourteenth century, we are told, the villeins of England had largely become hired laborers. 9. In other words, the laborers had developed from serfs (slaves) into wage receivers.

GEORGE GUNTON: *Evolution of the Wages System.*

Written Exercise. — In this the first sentence is in the loose form because it contains a general statement of such character that it does not require proof, but illustration. In sentences two and three, on the contrary, the logical force of the statement is increased by making it follow the presentation of reasons for it. Sentence four includes both methods. The fifth sentence is a balanced sentence; and in that form emphasis is added to the argument, since it presupposes that the second member of the balanced sentence offers a contrast with the first, in this case a contrast, not in kind, but in degree; a contrast because of the increasing importance of the second member. The sixth sentence summarizes what has gone before it, and is short and periodic in form in order to present it concisely and vividly. The seventh could be put in the periodic form and be strengthened by the change, since its principal affirmation results from the subordinate parts of the sentence as reasons. Sentences eight and nine are short sentences again, in conclusion giving definiteness to the more general expressions preceding them. Re-write the paragraph, changing the form of all but the sixth, eighth, and ninth sentences, and compare with the original.

109. The Uses of the Balanced Sentence. — The balanced sentence is more artificial than either the loose or the periodic. *Parallelism*, which is a similar literary device, was a characteristic element in Hebrew poetry, as may be seen in the following quotation from the Psalms:

> "Blessed is the man that walketh not in the counsel of the ungodly,
> Nor standeth in the way of sinners,
> Nor sitteth in the seat of the scornful;"

and it is to be observed that the similarity of form gives added emphasis to the thought. Evidently the use of the balanced structure, of parallelism with or without contrast, or of contrast so pronounced as to become *antithesis*, is out of place except when there is occasion for special emphasis of the peculiar sort which these forms secure. When, as happens so often in the Book of Job, a number of clauses of like import succeed one another, the fact that they have a common significance is made more evident by parallelism, which is merely similarity of form. Contrast always secures emphasis; and when the contrast is heightened by similarity of form, as in the balanced sentence, the mental effort required for holding the contrasting thoughts in mind is lessened. Parallelism accomplishes much the same result; since the reader at the conclusion of the first of the like expressions can put that aside as finished, and go on to the next with the expectation of coming to a conclusion at about the same interval. It is to be understood that antithesis is the formal placing of two things in contrast with each other; that parallelism is likeness of structure in successive expressions; that a balanced sentence may consist of clauses which, while alike in structure, are either antithetical or similar in meaning; and that antithesis does not necessarily involve balance in form.

1. Now the novel as a form of literature is contemporaneous with this new and deepening consciousness of human relationship and obligation. 2. To-day we feel more distinctly than ever before the unceasing and pervasive influence of other lives upon our lives; we are weighted down as never before by a sense of our incalculable obligations to our fellows. 3. We no longer think of ourselves as alone, but always in the thick of relationships of every kind and quality; in the solitude of our own souls we are conscious of the whole striving, suffering world about us. 4. Manfred and Obermann no longer move us; we are touched and penetrated by the story of those whose lives are in the current and not moored in eddies. 5. The hero of to-day does not consume his soul in solitary struggles with the mysteries of life, but spends himself without stint in the common service. 6. The Faust who began by endeavoring to pierce the mystery of existence by knowledge, ends by building dykes to reclaim the earth and enlarge the opportunities of his fellows. 7. As the drama represented the struggles of men first against forces outside themselves, and, later, against tendencies, so does the novel represent the recognition by men of their complicated social relationships, and the variety, the nature, and the force of the subtle and manifold influences which are set in motion by these relationships.

HAMILTON MABIE: *Fiction as a Literary Form. Scribner's Magazine, May, 1889.*

Written Exercise. — The employment of the balanced sentence throughout this paragraph after the first sentence is particularly effective. The second sentence is a balanced sentence through the parallelism in form and statement of its two members, rather than through any contrast between them. The same is true of the third sentence, while the fourth and fifth develop

the contrast between past and present. The sixth continues this contrast, and the seventh shows a likeness in unlikeness between the drama of the past and the novel of the present. Re-write the paragraph, changing the balanced sentences to other forms, but retaining the vividness and emphasis of presentation as far as possible. Compare the result with the original, that you may determine how far you have succeeded in producing the same effect in the new forms.

110. Style as Affected by Sentence Form. — The loose sentence is of more frequent occurrence than the periodic or balanced sentence. Its easy conversational tone, its natural arrangement of words and clauses, adapt it to ready use, and make it harmonize well with most prose composition. The danger in using it is that it may become too loose. A succession of periodic sentences may be fittingly employed in treating topics of weight and dignity, but there is danger in using too many of them that a simple theme may be made to appear too pompous. Frequently sentences will be periodic up to a certain point, and then by the addition of a clause or phrase become loose. Such is the following sentence, and it will be noticed that the concluding clause is so intimately a part of the whole that the periodic character of the sentence seems hardly changed.

> A mixture of peoples, a modification of mind and habit, a new round of experiment and adjustment amidst the novel life of the baked and untilled plain, and the far valleys with the virgin forests still thick upon them; a

new temper, a new spirit of adventure, a new impatience of restraint, a new license of life, — these are the characteristic notes and measures of the time when the nation spread itself at large upon the continent, and was transformed from a group of colonies into a family of states.

In this sentence it will be observed that the multiplication of terms in apposition, all which together form the subject and are included in the word "these," increases the sense of climax which the suspense produces. Here the periodic form gives to the style the effect of mass rather than an added dignity. Ordinarily the loose sentence gives the effect of lightness and grace and movement; but this, of course, cannot be true when the sentence is so loose as to be incoherent and not easily held in mind.

Exercises.

1. What are the uses and what is the effect of the loose sentence so far as you have discovered from the study of this chapter? Bring your answer to class in writing.
2. Should you expect to find the loose sentence more frequent in narrative or in argumentative writing? Why?
3. Bring to class a written statement of the uses and the effect of the periodic sentence, referring to illustrative quotations in the text in support of your statements.
4. Should you expect that writing in a style characterized by complex thought would show more or less use of the periodic sentence than one marked by simplicity of thought and of expression? Why?
5. Do you find any sentence perhaps open to criticism because of its form in the selection from Lamb on page 50?

6. On each of the following subjects write a paragraph of two hundred words, mainly in loose sentences. State on your paper which of these sentences might properly have another form, giving your reasons.

1. The Exhibits at the County Fair.
2. In an Old-Fashioned Garden.
3. The Pools where Fish are Plentiful.
4. The Time of Harvests.
5. On the Reading of Old Books.
6. The Trial of Galileo.
7. The Salem Witchcraft.

7. What would be the effect of a series of long periodic sentences if the subject-matter were important? if it were unimportant? If it seemed advisable to indicate an increase in the importance of the subject matter by the form of sentence employed, how should you do it?

8. Re-write the following paragraph in looser sentences, preserving the phraseology as far as possible, but changing the voice of verbs, and making other like changes when necessary. Compare with the original, and be prepared to defend the conclusions you draw from the comparison.

There is no great event in modern history, or, perhaps it may be said more broadly, none in all history, from its earliest records, less generally known, or more striking to the imagination, than the flight eastwards of a principal Tartar nation across the boundless *steppes* of Asia in the latter half of the last century. The *terminus a quo* of this flight and the *terminus ad quem* are equally magnificent; the mightiest of Christian thrones being the one, the mightiest of Pagan the other. And the grandeur of these two terminal objects is harmoniously supported by the romantic circumstances of the flight. In the abruptness of its commencement, and the fierce velocity of its execution, we read an expression of the wild barbaric character of those who conducted the movement. In the unity of purpose connecting this myriad of wills, and in the blind but unerring aim at a mark so remote, there is something which recalls to the mind those almighty instincts that propel the migrations of the swallow and the leeming, or the life-withering marches of the locust. Then,

again, in the gloomy vengeance of Russia and her vast artillery, which hung upon the rear and skirts of the fugitive vassals, we are reminded of Miltonic images, — such, for instance, as that of the solitary hand pursuing through desert spaces and through ancient chaos a rebellious host, and overtaking with volleying thunders those who believed themselves already within the security of darkness and of distance.

THOMAS DE QUINCEY: *Flight of a Tartar Tribe.*

9. In the following paragraph, composed of periodic sentences throughout, state the means employed to secure suspense. Re-write the paragraph, changing the periodic sentences to loose, and breaking one sentence up into two or combining two into one, when advisable. Be prepared to give reasons in each case.

There are moments in which we wish that we could feel in the same way at home with our own Ceawlin and our own Ida. We are tempted to mourn that, while in the history of the Frank the sixth century of our own era is, at least from the picturesque and personal side, an age of unrivalled light, in the history of the Angle and the Saxon it is the very blackness of darkness. But that is the penalty of being Englishmen; it is part of the price that we pay for cleaving to the tongue, the laws, the whole historic being, of our earliest forefathers, instead of casting them away or mingling them with those of another folk, that we must look back to this darkness. That we have to grope and guess to find out what manner of men our fathers were, instead of gazing on their living shapes painted for us by the pen of a Gregory, is the surest of all signs that our fathers stood in quite another case towards the land which they conquered and towards its elder folk, from that in which their fellow-conquerors in Gaul stood towards the land and the folk among which they had made their way. Had the nature of our settlement been other than it was, had it had aught in common with the settlement of the Goth, the Burgundian, and the Frank, such darkness could not have been. Though we might not have had a Gregory, since few lands in any age have had any one who could tell a tale and paint a picture as he could tell and paint it, a Prosper, an Idatius, or a Fredegar, we might at least have had. Though we had our Bœda in course of time, had our settlement been as the settlement of the Frank, if we, and not another folk, were then to have him at all, we should have had our Bœda

long before. A Bœda recording the events and painting the men of Britain in the sixth century, though he might have employed Latin, if you will, would have been, as I still venture to think, a Bœda speaking Welsh. Certainly, speaking either Welsh or Latin as his mother tongue, in the matter of speaking our own tongue in which we were born, and writing Latin as we write it now, as a tongue which the rod of the schoolmaster has beaten into us, he would assuredly not have been one like ourselves.

10. Give the form of each sentence in the following, and say whether that form is satisfactory or not, and why. As an aid in making this decision re-write the paragraph, changing the form of each sentence so as to illustrate the adequacy or inadequacy of the present structure.

1. There may be nothing new; even novelty challenges suspicion, as each age absorbs and assimilates the accumulations of the past; still there must have been a beginning, and when we rightly look for it we find it, like the milky way, not a single vast source of light, but a myriad of individual points of energy. 2. Here a phrase, there a phrase; a strain from far or near; then a combination; and fresh genius adds a touch of fresh distinction. 3. This will be clearly felt if we choose some point of outset and follow any line of development. 4. Take the four old verses quoted above; then make a swallow's flight down the singing breeze of English poetry to Tennyson and Swinburne by way of Keats. 5. At first the impression is that there has been an amazing progress in all that distinguishes the art of song. 6. A later discovery, the result of deliberate analytical examination, shows that the progress has been more of vocabulary than of absolute poetic recognition.

MAURICE THOMPSON: *The Touch of Magic.*
The Independent, Nov. 3, 1898.

11. Point out the periodic sentences in the paragraphs on pages 62 to 78.

12. Compare the paragraph at the bottom of page 63 and that at the bottom of page 65 for emphasis.

13. Considering the paragraph from Francis Parkman on page 72, do you think that the sentences are such as to give to the paragraph the emphasis of thought or of

emotion? Is the emphasis of the paragraph that of climax or not? What forms of emphasis are employed to produce the result? Do you find anywhere in the paragraph an example of the emphasis of balance or of antithesis? Do you find that the arrangement of words in the sentence is such as to make the important words emphatic or not?

14. What effect have short sentences in securing emphasis? Long sentences are effective for what purpose? Explain the difference between loose and periodic sentences. What are balanced sentences? Study the following passages with reference to sentence-structure. Show what sort of sentence is most prominent, and explain in each case what effect is produced.

1. Houses — faces — a yell! That was another station. We made the last five miles in five minutes. Did you ever ride a mile in one minute and twelve seconds? But we are to beat it.

Like a bird — like an arrow — like a bullet almost, we are sped forward. Half a dozen men beside the track — section men with their handcar. They lift their hats and yell, but their voices did not reach us. We pass them as lightning flashes through the heavens, That was a farm-house. We saw nothing but a white object — a green spot — two or three apple trees where there was a large orchard.

C. B. LEWIS: *As the Pigeon Flies.*

2. "Thou hast taught me thy arts of destruction; for this I thank thee, and now take heed to thy steps; the red man is thy foe. When thou goest forth by day, my bullet shall whistle past thee; when thou liest down by night my knife is at thy throat. The noonday sun shall not discover thy enemy, and the darkness of midnight shall not protect thy rest. Thou shalt plant in terror, and I will reap in blood; thou shalt sow the earth with corn, and I will strew it with ashes; thou shalt go forth with the sickle, and I will follow after with the scalping-knife; thou shalt build, and I will burn, — till the white man or the Indian perish from the land. Go thy way for this time in safety, — but remember, stranger, *there is eternal war between thee and me.*"

EDWARD EVERETT: *King Philip to the White Settler.*

CHAPTER XVI.

THE PARAGRAPH.

111. The Nature of the Paragraph.— If we analyze an organized composition we find it made up of parts, and these parts, in turn, made up of smaller parts, a system within a system, each constituting a unit of discourse. The small unit we call a sentence; the next larger, a paragraph. If we remember that the paragraph is the development of a single idea, and, consequently, marks the changes of thought in a composition, the organic significance of the paragraph unit becomes evident, and the laws governing it appear of the highest importance. "Look to the paragraph," says Professor Bain, "and the discourse will look to itself; for, although a discourse as a whole has a method or plan suited to its nature, yet he that fully comprehends the method of the paragraph will also comprehend the method of an entire work." Certain elementary matters in connection with the paragraph which have been treated in Chapters III. and IV., should be fresh in the minds of the pupils. This chapter will be devoted to a consideration of the paragraph as an organic unit of literary discourse, governed by rhetorical principles, and containing essential qualities that give it literary character.

112. Principles of Paragraph-Structure.—In section 19 the paragraph has been defined as a dependent member of the whole composition, and, at the same time, a composition in miniature. From another point of view, we may also say that a paragraph is to a sentence what a sentence is to a word. As a good sentence is formed by grouping words together to the best advantage for clearness, force, and elegance, so a good paragraph is the outcome of grouping sentences in the same way. Under somewhat different conditions, then, the principles that govern one are equally applicable to the other. That this is true may be seen by reference to some well constructed paragraph. Take, for example, the paragraph from Charles Eliot Norton's "Notes of Travel and Study in Italy," page 76. The topic to be developed is stated in sentence 1. Sentences 2 and 3 amplify and emphasize the thought in 1. Sentence 4 is the first proof in support of the proposition. Sentences 5, 6, and 7 strengthen 4 and make it more convincing. Sentences 8 and 9 are additional proofs in support of 1. A little examination of the paragraph will show the same structural qualities that characterize a good sentence. Every sentence has a direct bearing on the idea to be developed; that is, the paragraph is a unit in substance. The several sentences are so related in thought that they form a connected series, showing their relation to one another and to the whole; that is, the paragraph is coherent. The arrangement of the sentences is most effective for emphasis.

Thus unity, coherence, and emphasis are the important qualities to be attained in the paragraph as in the sentence.

113. The Principle of Unity. — Every paragraph, whether related or isolated, should be, like the sentence, a unit in substance. As the several words in a sentence should be subservient to a single thought, so the several sentences in a paragraph should be subservient to a single topic and should grow out of it. Unfortunately, we are constantly tempted when discussing a topic to let our minds wander, and then to introduce irrelevant matter. In this way we violate unity of structure. We should use the utmost care to keep to our topic, and subordinate all minor matters to it. At the same time we must preserve *unity of tone*, which requires that the paragraph shall preserve throughout the level of thought and feeling on which it began. The introduction of a commonplace remark into a paragraph the prevailing tone of which is pathetic, or of the frivolous into serious matter, shocks the aesthetic sense of the reader, and destroys his pleasure in the composition. Clearness and force are promoted by unity of structure ; elegance, by unity of tone.

Read the paragraph on page 61, and note how carefully the author has preserved unity of structure and tone in his writing. Note, also, how clearly and forcibly the topic is impressed on our minds. *A good summer rain enriches the earth* is the topic. Every sentence is intimately connected with this idea. One grows out of

the other. The long, soft rains enrich the land as much as silver and gold. The drops of rain fall to the earth as silver goes to the mint. The roots turn the drops to coined fruits and grains, just as the machinery turns the gold and silver to coins. Thus the rain clouds have hidden gold in them. In this illustration the brevity of the paragraph and the simplicity of the thought and diction render it easy to discern the unity of thought and purpose.

The following paragraph, taken from Macaulay's description of the "Trial of Warren Hastings," is characterized by the same quality. Macaulay was a very careful paragrapher, and we should expect to find his paragraphs characterized by unity. A cursory reading of the passage that follows will illustrate how well he succeeded in this respect. Every sentence adds some detail which has a direct bearing upon the topic idea, and the oneness of the thought is made more prominent by the arrangement of the sentences in the general form of a climax. Note, also, how the tone of the paragraph is maintained.

> Neither military nor civil pomp was wanting. The avenues were lined with grenadiers. The streets were kept clear by cavalry. The peers, robed in gold and ermine, were marshaled by the heralds under the garter king-at-arms. The judges, in their vestments of state, attended to give advice on points of law. Near a hundred and seventy lords, three fourths of the upper house, walked in solemn order from their usual place of assembling to the tribunal. The junior baron present led the way —

Lord Heathfield, recently ennobled for his memorable defense of Gibraltar against the fleets and armies of France and Spain. The long procession was closed by the Duke of Norfolk, earl marshal of the realm, by the great dignitaries, and by the brothers and sons of the king. Last of all came the Prince of Wales, conspicuous by his fine person and noble bearing.

The real test of unity in a paragraph is the degree in which the paragraph matter can be summarized in a single unified sentence. The illustrative paragraphs in the preceding chapters will furnish excellent examples for applying this test. Let the pupil examine some of them, and explain how unity is preserved in each.

114. Violations of Unity. — We have already learned that digression from one's line of thought or the introduction of irrelevant matter is a violation of unity. It requires a well disciplined mind and a perfect control of the thinking faculty to keep our thoughts from wandering. It is, therefore, to be expected that digressions will be most frequent in the work of untrained writers whose minds have never been disciplined by education or experience. The fault, however, is not confined to this class. Our best writers sometimes ramble. Even the prose of De Quincey is marred and the style weakened by occasional digressions from the thought. To understand just how weakening and confusing such a fault is, let us glance for a moment at the following school composition.

THE THIRD CASKET SCENE IN THE MERCHANT OF VENICE.

In the casket scene of the Merchant of Venice, the one in which Bassanio chooses, seems to be the most interesting. We are all interested in Bassanio, for he was one of the first characters introduced. He went to a great deal of trouble to fit himself out to seek Portia, and in every respect seemed worthy of her. He also is in love with Portia, while the other two who chose were not, but were only money-seekers, not caring very much for her personally, but only for her wealth.

In the choosing of the Prince of Morocco he turned to the golden casket. He thought only of the bright exterior and did not look for what there was behind it. How often people are judged in about the same way! If they are good-looking, they are thought to be good and beautiful, yet how often, as they are better known, it is found out that not they, but their plainer companions, make the best and truest friends!

Bassanio's estimate of the casket is that of a man, not looking merely at the gaudy outside, but wishing to find the better and inner nature. His comments on the golden casket imply "that all is not gold that glitters," but behind all the show there may be something deceiving. He also says the world is constantly deceived by just such people.

The silver one he would not take, as that was the metal which is used between men for buying and selling. Instead he chose the plainest one, that which had a dull exterior, and won Portia. How often in our daily lives we see a similar choice rewarded!

That the paragraphs of the foregoing selection are deficient in unity is apparent, even to a casual observer. In the first sentence we are told that the scene in which Bassanio chooses seems to be the most interesting. We naturally expect that the writer will tell us why it

is the most interesting. The second sentence indirectly throws some light on the matter, but the third and fourth sentences seem to be utterly at variance with what precedes and with each other. In the second and third paragraphs the writer rambles from one thing to another at random, the different sentences having little or no connection with one another.

115. Variety in the Paragraph. — Variety in sentence forms has already been considered in section 35. Lest the pupil in his study of unity should be misled, the subject may be still further emphasized in connection with the paragraph. Because all sentences in a paragraph should be a unit in thought and purpose, it by no means follows that they should be alike in form. With unity of thought should go variety of statement. Nothing could be more tedious and stupefying than a succession of sentence after sentence constructed on the same model, subject first and verb following. When several sentences iterate or illustrate the same thought, they may fittingly be formed alike. This parallelism of form is a natural mode of expressing parallelism of thought, but even too much of this is wearisome. Variety is essential in holding the reader's interest. A judicious change of sentence form gives flexibility to one's style. It gives it a freshness and zest which is pleasing to the taste and stimulating to the mind of the reader. A writer who aims at variety will transpose phrases and clauses; he will avoid the excessive use of *and* and *but;* he will alternate

long and short sentences, complex and simple, loose and periodic; in short, he will adopt a multitude of devices to break the monotony of expression. Our best authors have followed this course, and it adds greatly to our interest in their writing.

116. Coherence. — The second quality of a good paragraph, as of a good sentence, is coherence. Coleridge, referring to some of the books of his day, speaks of sentences having a relation to one another like that of marbles in a bag; they touch without adhering. An essential quality of a good paragraph is that the sentences *stick together.* No sentence exists for itself alone, but each is a part of an organic whole; consequently the sentences should follow in logical order, growing naturally one out of the other, so that the reader may follow the line of thought step by step. The relation of the several sentences to each other and to the context should be clear. If a sentence can be put in one place as well as another, there is a serious defect somewhere, and the paragraph should be recast. A paragraph which lacks coherence is obscure and weak, because the thought is not easily followed; it fatigues the mind and taxes the attention of the reader where it should stimulate and arouse him; and lastly it is not satisfying to the taste, and is, therefore, inelegant.

Contrast the following paragraph from Irving's "Sketch-Book" with the selection quoted in section 114 above.

Note in Irving's paragraph the selection of material,

the continuity of thought, and the skillful use of connecting words that bind sentence to sentence. Do these things make the thought more clear? Do they serve to hold the attention? Are they pleasing? Are the same qualities apparent in the other selection?

> It is a pious custom in some Catholic countries, to honor the memory of saints by votive lights burnt before their pictures. The popularity of a saint, therefore, may be known by the number of these offerings. One, perhaps, is left to moulder in the darkness of his little chapel; another may have a solitary lamp to throw its blinking rays athwart his effigy; while the whole blaze of adoration is lavished at the shrine of some beatified father of renown. The wealthy devotee brings his huge luminary of wax; the eager zealot, his seven-branched candlestick; and even the mendicant pilgrim is by no means satisfied that sufficient light is thrown upon the deceased, unless he hangs up his little lamp of smoking oil. The consequence is, in the eagerness to enlighten, they are often apt to obscure; and I have occasionally seen an unlucky saint almost smoked out of countenance by the officiousness of his followers.

The foregoing passage is coherent; and from it we may see what coherence in the paragraph depends on, namely, selection, arrangement, and the use of connecting words.

117. Selection. — The principle of selection has already been considered in connection with emphasis in sentences. It is no less important in contributing to the coherence of a paragraph. If a paragraph is to be coherent, we must suppress many details, and present only those which have an important bearing upon the

purpose of the paragraph, and give force and distinction to the main idea. What can easily be supplied by the reader or left to his imagination should be omitted. The effort to enumerate minute particulars, to introduce inharmonious matter in the form of remote figures of speech and misleading comparisons or contrasts clogs the flow of thought and fatigues the mind of the reader.

The following quotation from Hawthorne illustrates how a writer, admirable at his best, may at times lapse into carelessness in making selection of subject matter.

> In my native town of Salem, at the head of what, half a century ago, *in the days of old King Derby*, was a bustling wharf, — but which is now burdened with decayed wooden warehouses, and exhibits few or no symptoms of commercial life; *except, perhaps, a bark or brig, half way down its melancholy length, discharging hides; or near at hand, a Nova Scotia schooner, pitching out her cargo of firewood*, — at the head, I say, of this dilapidated wharf, which the tide even overflows, *and along which, at the base and in the rear of the row of buildings, the track of many languid years is seen in a border of unthrifty grass*, — here, *with a view from its front windows adown this not very enlivening prospect, and thence across the harbor*, stands a spacious edifice of brick. From the loftiest point of its roof, during precisely three and half hours of each forenoon, floats or droops, in breeze or calm, the banner of the republic; *but with the thirteen stripes turned vertically, instead of horizontally, and thus indicating that a civil, and not a military post of Uncle Sam's government is established here.*

In this paragraph Hawthorne seems to have allowed his mind to ramble at will, and to have defied all prin-

ciples of paragraph structure. He is describing the situation and external appearance of the Salem Custom House; but the reader's mind is continually diverted to other things, or is so burdened with details that it loses sight of the main idea.

118. Coherent Arrangement. — Incoherence most frequently results from an illogical arrangement of sentences. The matter of a coherent arrangement is but an amplification of our definition of coherence. The salient fact to be remembered is, that matters connected in thought should be kept together. Unlike the sentence, which is a matter of *revision*, the paragraph is a matter of *prevision*. Before beginning to write a paragraph we should have in mind the sequence of ideas. In arranging the order of words in a sentence we are confined within the very narrow limits of good use, but in a paragraph we may arrange our sentences in any order we please. We must, then, plan our paragraph so that there shall be a progressive development of the thought. Generally speaking, the most natural order of arrangement will be as follows: 1, subject proposed; 2, explanation of the subject by repetition or definition; 3, establishment of subject by proof, illustration, or detail; 4, application of the subject; 5, summary. In particular cases the kind of discourse will furnish a key to the proper order. In narrative paragraphs the order of events in time is best; in descriptions, the order of objects in space. In exposition or argument the most frequent arrangement will be from the least to the most important. Usually

the thought as it develops will dictate the natural arrangement. A careful study of the sections on pages 61–78, and the examples there given, will illustrate how much paragraph-structure depends on a coherent arrangement. Study the passages in the following columns, and note how much is gained by making a more coherent arrangement of each, as in the second column.

The beaver is an animal about the size of a dog, with short legs, and a body nearly three feet long. His life and his wonderful feats as a little engineer form the most interesting example of the wonders of animal instinct to be found in the whole range of natural history. The fur of the beaver was at one time highly prized; but the substitution of silk for beaver-skin in the manufacture of hats has rendered it of comparatively little value in the present day. Beavers were formerly very numerous in the pine-woods of North America; but owing to the incessant persecution they have undergone from the hunter and the trapper, they are now comparatively scarce.

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We have several times dwelt on the desirability of there being a formidable opposition party in the United States. No intelligent observer doubts that the Republican party has twice elected a President largely through the weakness of the party opposed to him. It has been unfortunate for the nation during the last few years that it has had no strong opposition party. It is healthful, politically speaking, that the party in the majority and in power should be put upon its good behavior — healthful for itself and for the nation. A minority strong enough to threaten it with defeat if it fails in this respect is the natural agent to accomplish such an end.

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119. The Use of Connectives. — When the arrangement of the sentences is good, and the thought simple, the connection is easy to follow; but in complex thought an orderly arrangement may not suffice to make the paragraph coherent. Under such circumstances some connecting device which shall link thought to thought is necessary. Such a device is found in the use of various connecting words, as conjunctions, conjunctive adverbs, and demonstrative pronouns, which abound in

every coherent paragraph, and give a firmness and compactness that would otherwise be lacking. The more common words of this class are *this, that, these, those, such, and, but, for, indeed, accordingly, however, therefore, on the contrary, consequently, no doubt.* Any word, however, in a clause or sentence is a connecting word, if it refers specifically to a preceding clause or sentence. An important word is often repeated, or a phrase is introduced, which serves to indicate the connection of the thoughts in the paragraph. Without connecting words and phrases the mind of the reader would be diverted from the thought to the work of supplying the transition, and the paragraph would become obscure. Note to what extent connecting words and expressions are used in the following paragraphs, as indicated by the italics. Re-write the paragraphs, omitting all connecting words, and compare the result with the original.

A report is going the rounds of the newspapers — and may, *nevertheless*, be true — that some Cornell University students were ruled out from rowing in the Henley regatta because they had crossed the ocean in a cattle-steamer, *and* had *therefore* earned money by the work of their hands. The college oarsmen, *it was stated*, "must be gentlemen," *and* no *gentleman* could have *worked with his hands. The rumor* looks a little improbable, *because* in "Tom Brown at Rugby," written nearly half a century ago, a college crew is described as being saved by a plebeian student, *who had*, it is to be presumed, *done some manual labor. If, however, the tale be true*, it points to a difference, still insurmountable, between the English and American students.

THOMAS WENTWORTH HIGGINSON: *English and American Gentlemen.*

Paint us an angel, if you can, with a floating violet robe and a face paled by the celestial light; *paint* us yet oftener a Madonna, turning her mild face upward and opening her arms to welcome the divine glory; *but* do not impose upon us any aesthetic rules which shall banish from the region of Art those old women scraping carrots with their work-worn hands, those heavy clowns taking holiday in a dingy pot-house, those rounded backs and stupid, weather-beaten faces that have bent over the spade and done the rough work of the world, those homes with their tin pans, their brown pitchers, their rough curs, and their clusters of onions. In this world there are so many of *these common, coarse people* who have no picturesque, sentimental wretchedness! It is so needful we should remember *their* existence, else we may happen to leave them quite out of our religion and philosophy, and frame lofty theories which fit only a world of extremes. *Therefore* let Art always remind us of them; *therefore* let us always have men ready to give the loving pains of a life to the faithful representing of *common-place* things — *men* who see the beauty in *these common-place* things, and delight in showing how kindly the light of heaven falls on them.

GEORGE ELIOT: *Adam Bede.*

120. Omission of Connecting Words. — To secure vigor of style and rapidity of movement connecting words are sometimes omitted. Such omission is, at times, especially effective in narration and description. The practice, however, is dangerous, for it is likely to give the impression of incoherence. It is advisable only when the ideas are simple, and the sentences short and closely related in thought. Even then the writer too often sacrifices smoothness of style for startling effects.

The following paragraph illustrates particularly well the effect produced by omitting connecting words, viz., that of energy and rapidity: —

> Rain, rain, rain! All day, all night, steady raining. Will it never stop? The hay is out, and spoiling. The rain washes the garden. The ground is full. All things have drunk their fill. The springs revive, the meadows are wet; the rivers run discolored with soil from every hill. Smoking cattle reek under the sheds. Hens, and fowl in general, shelter and plume. The sky is leaden. The clouds are full yet. The long fleece covers the mountains. The hills are capped in white. The air is full of moisture.
>
> HENRY WARD BEECHER: *Summer Rain.*

Contrast this paragraph with the paragraph from Charles Lamb, page 50, after omitting the connectives, and note the difference of effect in the latter.

121. Mass in the Paragraph. — A paragraph should be well massed; that is, the material should be so arranged that the chief parts will most readily catch the eye of the reader, and produce the proper effect on his mind. The chief parts are naturally the ideas in the topic to be developed and in the summary of the whole. All other parts must be subordinated to these. In other words, all parts must be given prominence in proportion to their importance. A well-massed paragraph, then, must be arranged with reference to emphasis and proportion.

Emphasis. — The general law of emphasis is to put the most important matters in the most prominent

places. The most prominent places are naturally the beginning and the end of the paragraph, for instinctively the eye and the mind dwell a little longer on these points than on any other points in the discussion. Emphasis may be secured, then, by stating the topic idea at the beginning, following it with details and related matter, and ending with a summary of the whole. Emphasis is also attained by reversing the normal order, and putting the topic-idea at the end. In this way the reader is led on, step by step, and his mind kept in suspense until his interest has been sufficiently aroused to make the effect of the leading idea most impressive. This is an almost necessary method when the principal thought is one that the reader may not accept or understand until the conditions or proofs upon which it is dependent have been presented. Another means of securing emphasis, somewhat akin to the last, is by progressive development of the thoughts from the least to the most important, that is, by climax. In this case the important elements are introduced at the point where the reader is best prepared for them, and he is constantly presented with something that is more and more stimulating to the mind. Emphasis is destroyed when the paragraph begins or ends with unimportant matters.

Proportion. — The law of proportion demands, first, that only enough be said to subserve the purpose of the paragraph; second, that the various details be treated and amplified in proportion to their respective impor-

tance, the less important being stated as briefly as possible, so as not to claim too much of the reader's attention; and third, that a careful distinction be made between principal and subordinate matters. Too much amplification or too extensive illustration violates proportion.

Study carefully the paragraphs on pages 50–53. Note whether each is arranged to the best advantage for emphasis. Study the material of each, and explain how the law of proportion is maintained. Do the same with the paragraphs in Appendix C. Contrast these with the former, and note the difference in emphasis and proportion.

EXERCISES.

1. Show how an organized composition is made up, and illustrate from some composition at hand. Why is the paragraph an important organic unit of discourse? Show how a paragraph is to a sentence what a sentence is to a word.

2. Of what is a well-constructed paragraph the outcome? Show this. What are the principles that govern a well-constructed paragraph? Write a paragraph defining what a good paragraph is, and show that you have applied these principles.

3. What is unity in the paragraph? Distinguish between unity of structure and unity of tone. What qualities of style does each promote? How may unity be violated? What is the test of unity?

4. Look over the papers and periodicals at hand for paragraphs that lack unity. Comment on and revise them, explaining how your changes promote unity. Comment on the compositions brought to the class-room, showing how they possess or lack unity.

5. Show wherein the following selections lack unity. Re-write them, and improve them if possible.

1. About one-half of the voters of this city vote merely because it is a custom. They do not care who gets into office. Ask them whom they are going to vote for, and they say, "I don't know; one is just as good as the other to me," or, "What difference does it make? There aren't any that can go into politics and remain honest." Is this so? Yes and no. Politics of to-day is so corrupted that an honest and honorable man striving for office has hardly any show against a candidate who will buy his election. In order to get an office he must get his friends to lay out a campaign and spend a large sum of money. He must advertise, and must hire carriages to take people to the polls.

2. If Mr. Schwab had confined himself to what he really knew all would have been well. But he could not be contented to sit down without making a thrust at labor organization. He who had himself once been a wage-worker, now that he had come to receive the highest salary in the land, was "opposed to labor organization in the interest of the laboring man himself." How often has it occurred that magnanimous, patronizing souls want laborers to throw away their only weapons of defense "for their own good." The ruse is an old one, but it no longer deceives anybody. The same Mr. Schwab does not believe, however, that corporations should be made to show their accounts to the public; in fact, he does not seem to believe that corporations should be made to do anything but make big dividends.

3. Objection has been made from time to time to the practice among some public men or women of lending their name or portrait to the indorsement of some manufactured article. But probably this will stop, as the president sets the example. Mr. McKinley's coming transcontinental trip is going to be a very expensive affair, the Washington Post points out. It will cost about $50,000, apart entirely from the money spent by local committees in entertaining the president and his cabinet. For such hospitalities $500,000 will go. Other great cities, such as New Orleans, Omaha, and Chicago, are not liable to exhibit parsimony in the welcome they offer. As for the excursionists, the trip will not cost them a dollar. The railroads will pay all expenses for transportation, even furnishing the meals, and not one of the distinguished personages in the party will be permitted to spend a cent from the time they leave Washington until they return. The excursion will be a big advertisement for the

railroads over which the president will pass, and there has been a vigorous competition among them for the opportunity of transporting the distinguished party.

6. Why should there be variety in a paragraph? How may variety be obtained? Show how a paragraph may have unity and variety at the same time. Explain how variety is obtained in each of the paragraphs on pages 50 to 53.

7. What is coherence? State briefly how coherence may be secured. Compare coherence in the paragraph with coherence in the sentence. Select paragraphs from the newspapers that you find either coherent or incoherent, and comment upon them. Are the selections under 5 coherent? Criticise them.

8. What do you understand by the principle of selection? What directions can you give for selecting material for a paragraph? What is the effect of poor selection?

9. What directions can you give for the arrangement of material in a paragraph? Tell how you would arrange material in each of the four kinds of discourse, — narration, description, exposition, argument.

10. How do connectives help in securing coherence? Select passages from the magazines and books at hand, and point out the connecting words. Show how they link thought to thought in the passage under consideration. What effect on a paragraph has the omission of connecting words?

11. What do you understand by a well-massed paragraph? How may emphasis in a paragraph be secured? How destroyed? What is the law of proportion? How may proportion be violated, and what is the effect on the paragraph?

12. Show the relation of sentence to sentence in the extract from Ruskin, page 123, and say whether you find any digression or not. Is it coherent or not?

CHAPTER XVII.

THE WHOLE COMPOSITION.

122. The Relation of the Whole Composition to its Parts. — In Part III. we have traced the several units of composition from the smaller to the larger, and have considered them with reference to their literary bearing. We have found that they are parts of a system, and are governed by the same rhetorical principles applied under the different conditions that their relations demand. The principles that govern a well-constructed sentence are but the principles that govern a paragraph. It is but a step farther to realize that these principles are equally applicable to the larger unit, the whole composition, whether it is a single paragraph, or because of more extended treatment is divided into several paragraphs. The end sought in every case is to make our writing clear, forcible, and elegant, and we must be as careful of the whole as of the constituent parts.

123. The Plan. — From the fact that most subjects require more extended consideration than can be given in one paragraph, it is usually impossible for the subject matter to shape itself in logical order as it comes to the mind. Such subjects have distinct organic divisions of thought which are indicated by paragraph

divisions. These thought divisions are not a mere aggregation of parts, but are mutually related and dependent, thereby forming an organized whole. They must, consequently, be considered in logical order with due subordination and proportion of parts. This is exactly what we found to be true in the case of the paragraph, but from the greater length of the whole composition it can be done effectively only by having a well-formed plan of work. We have already considered the outline as an aid to development; we here emphasize the importance of an orderly arrangement of parts in effecting a good style. Without it our writing will lack those literary qualities that we seek to acquire. Occasionally an author may write in a methodical way, and arrange the order of his work as he goes along; but the majority of us must rely on some kind of plan, and each must find his own. Some kinds of discourse lend themselves to orderly arrangement much more easily than others. In narration, for instance, the plan will be simple. The arrangement of material merely follows the order of time. In description the order of objects in space will be followed; but in exposition and argument the writer must rely for his plan on his own sense of logical arrangement.

Some suggestions of what a simple plan should be have been made on pages 37 and 38. The following plans will be further suggestive: —

THE BOOKS WE READ.

Introduction.

1. General fondness for reading.
   (*a*) We see things as they are.
   (*b*) Impossible to read all books.
2. Question of choice governed by the following considerations:

I. Why we read.
   1. A mere pastime.
      (*a*) A pleasant change from other things.
   2. For general culture.
      (*a*) For conversation.
      (*b*) For information.
      (*c*) For study.

II. What to read.
   1. Books that afford amusement.
      (*a*) Books that are interesting.
      (*b*) Books that appeal to our feelings.
   2. Books that are instructive.
      (*a*) Books for study.
   3. Fiction.

III. How to read.
   1. With attention to substance and style.
      (*a*) With the purpose of the book in view.
      (*b*) Fault of inattentive scanning.
   2. With the idea of getting good ideas and food for thought.
      (*a*) With pen in hand to take notes or to copy extracts.

IV. When to read.
   1. When the mind is fresh.
   2. In spare moments.
   3. At regular times for study.

Conclusion. The beneficial effects of reading good books.

IMPROVEMENTS IN LOCOMOTION.

Introduction.

1. General effects of improvements in locomotion in promoting civilization.
   (*a*) By facilitating travel, thereby bringing people together, and breaking down national barriers.
   (*b*) By aiding commerce.

I. Earliest forms of locomotion.
   1. Foot-travel.
   2. Horseback.
   3. Comfort and pleasure.
      (*a*) Time spent.
      (*b*) Difficulties encountered.

II. The stage-coach.
   1. When introduced.
   2. Description.
      (*a*) Capacity and seating.
      (*b*) Outfit required.
   3. Pleasant and unpleasant features.
   4. Improvements over former methods.

III. The introduction of steam.
   1. Railroads.
      (*a*) First invention of locomotives.
      (*b*) First railroads.
      (*c*) Locomotives and cars of to-day.
      (*d*) Speed attained.
      (*e*) Comfort and pleasure of traveling increased.
   2. Steam vessels.
      (*a*) The first steamboat.
      (*b*) Ocean steamers.
      (*c*) Advantages over sailing-vessels.
      (*d*) Distributers of the world's productions.

IV. Latest inventions for locomotion.
   1. Cable roads.
   2. Electric roads.
   3. Automobiles.

Conclusion. The beneficial effects of all inventions for improving the methods of locomotion.

124. The Introduction. — Whatever the plan of the work may be, a fundamental element of it is the introduction. Just what form it should take depends on the kind of discourse. It should not begin so far from the subject as to be vague. It should not be too long or in any way disproportionate to the rest of the work; but it should contain whatever is necessary to make a proper approach to the subject. It must attract and fix the reader's attention; it must put him in touch with the subject, and in more pretentious works it must, to some extent, disclose the method of treatment. In short compositions of one or two paragraphs a single sentence calling the reader's attention to the point of consideration is sufficient: Thus in a recent editorial article on "Outgrowing the Constitution" the writer introduces his subject with the following sentence: "The supposed advantage of a written constitution as a basis of free government is that it will have supremacy, stability, and permanence of authority." He then describes in turn the English constitution and the constitution of the United States, contrasting the workings of the two, and commenting to some extent on the latter. In a recent magazine article of greater length the writer introduces his subject, "The Simultaneous Newspapers of the Twentieth

Century," with a single sentence, as follows: "The comparatively slight progress that has been made in the development of the newspaper during the last one hundred years inclines one to the belief that we are merely at the fringe of journalistic development." In both these cases a single sentence is sufficient to put the reader in touch with the leading thought to be considered; but most magazine articles from their length require a longer and more formal introduction. It may consist of one paragraph or even more. Thus an article, entitled "In the Engine-Room of a War-Ship," begins as follows:

> "Perhaps the points on which the average reader of naval service literature has the greatest curiosity, are those which are nearly always overlooked by the writers in this line. These points relate to the duties which in actual service the officers and men of the Engineer Division are called upon to perform."

A writer on "The Paris Exposition" begins with a quotation from the Commissioner-General of the Exposition:

> "The Universal Exposition of 1900 should be the philosophy and synthesis of the century; it should have at once grandeur, grace, and beauty; it should reflect the bright genius of France; it should demonstrate that to-day, as in the past, we are in the van of progress; it should honor the century and the Republic, and show to the world that we are the worthy sons of the men of 1789."

An apt quotation or a well-told anecdote will often make a most effective introduction.

If the discourse is narrative or descriptive, it is sufficient for the introduction to define simply the setting, in time or in space. Irving's sketches afford excellent examples of introductions to both these forms. In emotional discourse, the introduction must arouse interest and overcome prejudice. The opening of St. Paul's speech to the Athenians, in the seventeenth chapter of the Acts, will be remembered at once. In argumentative and expository works the introduction must set forth with some completeness the point of view and the manner of treatment of the subject. Thus ex-President Harrison, writing on "The Status of Annexed Territory and of its Free Civilized Inhabitants," begins as follows:

> "A legal argument on this subject is quite outside of my purpose, which is to consider, in a popular, rather than a professional, way, some of the questions that arise, some of the answers proposed, and some of the objections to these answers."

A cursory study of any of the magazines or books at hand will furnish plenty of examples of good introductions; but it is to be noted that, whatever the form of the introduction, it should contribute to the unity and coherence of the whole work.

125. The Conclusion. — The final element of a good plan is the conclusion. Most writers desire either to emphasize what they have already said, or to round out their work gracefully so as to leave a good impression on the mind of the reader. Just how this shall be done depends on the kind of discourse. As a general rule,

the conclusion should be as brief as possible. A formal conclusion is not essential. The writer may stop when he has said what he has to say; indeed, it is a merit to stop when interest in the subject ends, and the reader has nothing more to expect. A single happy turn of expression will answer in this case. Such may be the conclusion of simple narration and description. In stories it may be abrupt and suggestive, but it must suggest something with which the reader is familiar. This is a device frequently adopted by Kipling. In emotional discourse the conclusion may gather into itself the spirit of the discourse and apply it to life and conduct. In intellectual discourse it gathers the threads of thought, or summarizes the arguments so as to leave on the mind of the reader a distinct impression of the purpose of the work. The formal conclusion must conduce to unity and emphasis. It must concentrate the thought which the body of the work necessarily tends to diversify, and enforce it on the mind of the reader.

It is hardly necessary to give an extended list of conclusions for illustration. Like the introduction, the nature and appropriateness of the conclusion may be readily understood by reference to the various magazine articles at hand.

126. The Principles of Style Applied to the Composition. — Enough has already been said to indicate that the principles that govern well-constructed sentences and paragraphs are precisely those that govern the whole composition. All three are alike in their general nature.

Each is an organized whole, made up of parts mutually related and dependent. It makes no difference whether a writing be short or long, whether it be a single sentence, a single paragraph, or many paragraphs, its several parts must be combined on the same principles. It must be a unit, the parts must be logically arranged and their relation shown, and each must receive its due proportion of treatment and proper emphasis.

1. *Unity.* — It is as important that a series of paragraphs forming a whole composition should have unity as that the paragraph should have that quality. What constitutes unity in the composition is often a matter of delicate artistic judgment. Ordinarily there must be unity of subject matter as well as of form and method of treatment. The subject itself must be so limited as to suggest one line of thought only. It is manifestly absurd to attempt to write on such general subjects as "Nature" or "Animals." The utter indefiniteness of such subjects precludes all notion of unity. With a limited subject we may hope to make each paragraph and each sentence bear some definite relation to the single impression which the composition is to make. The material having been gathered, the problem is simply one of selection. If we make proper choice of the material at hand, and treat each phase of the subject with the proper degree of fullness, our composition will have unity. If we digress into other lines of thought which the subject may remotely suggest, if we introduce extraneous matter, or if we do not sufficiently develop

the necessary topics, our work will lack unity. The best way to secure this quality is to have a plan of our work for reference.

2. *Coherence.* — Coherence is an essential quality in any composition. It is precisely analogous to coherence in the paragraph, and is a question of proper arrangement. If we have arranged our material, more especially our paragraphs, in logical order, and have been careful to suggest the connection of part to part, our composition will have coherence. Our plan will be the best help to a logical arrangement, while the relation between the parts may be indicated by the use of connecting words, or by the repetition of words and phrases.

To secure cohesion in the composition the connection of thought from paragraph to paragraph must be carefully considered. As the reader must be led naturally and logically from point to point, the several paragraphs must sustain a relation to one another much like that of the links in a chain. The transition must be gradual, and never so abrupt as to confuse or shock the reader. The topic discussed in any paragraph should be such as the preceding paragraph would naturally suggest. The repetition in the introductory sentence of some clause or phrase from the concluding sentence of the preceding paragraph, the employment of some expression that calls to mind the thought of that paragraph, or the use of some connecting word such as *this*, *that*, *these*, *those*, *however*, *consequently*, *therefore*, etc., will suggest the paragraph-relation, carrying the thought

easily from one to the other. An examination of any well written article in a magazine or book will show how careful the writer has been to indicate the connection of thought from paragraph to paragraph.

3. *Emphasis and Proportion.* — Emphasis in the whole composition, as in the paragraph, requires that important topics should occupy important places. The most important place is at the end; for here the mind of the reader, having become centered on the thought, and attuned to the spirit of the discourse, receives its lasting and naturally strongest impression. In serious discourse of an expository or argumentative nature the emphatic arrangement will be that which puts the most important topic last.

The length of treatment of the several topics depends on their importance. Unimportant matters that can be left to the reader's own knowledge or imagination should be passed over rapidly. Important matters must receive extended consideration, dependent on the length of the composition. In an essay of one thousand words no topic can receive as full consideration as in one of four or five thousand words. Therefore in applying the principle of proportion to our composition we must be governed by the importance of the several topics and the space at our command.

EXERCISES.

1. How should you describe the relation of a composition to its several parts? Explain how the same principles of style apply equally well to the several parts of the com-

position and to the whole. For what purpose are these principles applied? How far will due attention to the choice of words, to well-constructed sentences and paragraphs, contribute to a well-constructed composition as a whole? What further attention is necessary?

2. Why is a definite plan for a composition helpful? Why is it not possible to rely on natural expression for an orderly treatment of any subject? What do you understand by organic divisions of thought? What must be true of them if they are to form an organized whole? Upon what general line should you make a plan for each of the four kinds of discourse?

3. Choose five of the following subjects, and make a plan for each suitable for a composition of 300, 400, or 500 words.

1. National Sports.
2. Longfellow's Evangeline.
3. Inventions of the Nineteenth Century.
4. How to Sail a Boat.
5. The Value of an Education.
6. Life on a Farm.
7. The Development of the Electric Car.
8. A Summer Camp.
9. Irving's Rip Van Winkle.
10. The Uses of Copper.
11. Are Labor Strikes Justifiable?
12. Is the Giving of Prizes in School Desirable?

4. Select four articles from papers or magazines, make a plan of each, bring to the class, and comment upon them with reference to orderly arrangement. Make any suggestions that you think will improve the plan. Justify or criticise the plans of the several compositions in Appendix C.

5. In what kinds of writing should you expect the simplest introduction? In what, the most formal? What general directions should you give for an introduction? For a conclusion? What purpose does each serve? Write suitable introductions and conclusions for the five subjects chosen under exercise 3. Show how each is appropriate to its subject. Bring to the class a number

of introductions and conclusions of articles in the magazines, and show how each is appropriate to the article in question.

6. How should you define unity as applied to the whole composition? Describe briefly how it may be attained. Why is it impossible to preserve unity in writing on general subjects? How should you apply the principle of coherence to a composition? Explain the importance of good paragraph connection, and show how it may be attained.

7. How should you apply the principles of emphasis and proportion to a composition? In the articles which you have examined from papers and magazines, have the authors applied these principles to good advantage? If so, show how. If not, criticise the articles with reference to these principles.

8. For each of the subjects which you chose under exercise 3 make a plan for a composition of 1000 to 1500 words.

CHAPTER XVIII.

FORMS OF LITERATURE AND METHODS OF TREATMENT.

127. The Forms of Discourse. — We have seen in Chapter XI. that writings are arbitrarily divided into several groups according to the nature of the subject matter. In this chapter we shall discuss the forms of discourse as grouped in two classes according to the mode of literary treatment. Considering briefly the several literary forms of which Chapter XI. treats, we may say that, in general, exposition and argumentation are forms requiring full statement of what the writer wishes the reader to know, and that the other three — description, narration, and criticism — are forms in which the author should suggest more than he tells. That there is some such broad natural division of all writing, on the basis of the sort of thinking involved, is at least suggested by the fact that, while sometimes one man is in a degree master of the various forms, it is generally true that a writer who is especially skillful in the first two is distinctly less so in the other three, and *vice versa*. Webster could explain and convince, but it would be difficult to think of his succeeding equally well in the art of the novelist. Thackeray delights us with work in description, narration, and criticism, but

in him no one would expect to find excellence in exposition or argumentation. George Eliot could, perhaps, be great in all forms.

128. The Literature of Full Statement. — Exposition assumes that the reader does not understand that which is to be explained, and it should generally assume that the reader's interest will not be so high, or his enjoyment of the explanation so great, that he will make the effort to fill out details that the writer omits. If the exposition is to be clear, it must reduce this effort to the lowest point possible. In argumentation this is even more important. The assumption in all argumentation is that the reader is to be convinced of a truth or a conclusion to which he does not give assent, and which, quite probably, he is unwilling to accept. Evidently, then, it will not be sufficient merely to make it possible for the reader to follow the meaning and reach the desired conclusion. The purpose of the writer being to convince the reader against his will, he must not leave out any detail of the course of the argument, he must not trust the reader to see the dependence of one thought upon another for himself, he must not make assertions which the reader may question. It is also as important to state facts which the reader may be supposed to know, if they bear upon the question, as those of which he is ignorant. Definitely brought to notice, they are especially effective, since there will be no inclination to dispute them: left for the reader to supply, they may not be thought of, since at the best he is not trying to reach

the conclusion at which the author aims, and the omission may invalidate the argument. Exposition and argumentation, then, are forms of discourse in which, in addition to the fundamental necessity of unity, coherence, and clearness, it is important to state everything, and leave nothing to the assisting intelligence of the reader.

129. The Literature of Suggestion.—When one takes up a novel it is with the express purpose and expectation of getting pleasure out of the reading. It is not supposed that a story is written either to instruct or to convince, and the reader is therefore at once in an attitude of coöperation with the writer. Wishing to be pleased, he is ready to make the most of the author's words. A mere hint reveals to him the character of an actor in the story; a simple incident briefly told or a chance conversation makes known to him other things that are not directly recounted. And again, as narrative does not involve reasoning processes so much as does exposition or argumentation, the mind is more free to make independent deductions and to reach independent conclusions. These considerations hold with even more force in the case of descriptive writing. Technical description, it is true, requires full statement, but technical and literary description have different purposes. In the one it is important to write with such fullness of details as will make the reader know the thing described with some exactness; in literary description the writer wishes to reproduce for the reader the general impression of the thing described, and for this purpose one or two

details may be more effective than full statement. The details chosen should, of course, be such as will be suggestive of other things in the picture.

"I took up the candle-sticks and went before them, steps that I would have given my hand to recall; but a coward is a slave at the best, and even as I went, my teeth smote each other in my mouth. It was as he had said; there was no breath stirring; a windless stricture of frost had bound the air; and as we went forth in the shine of the candles, the blackness was a roof over our heads. Never a word was said; there was never a sound but the creaking of our steps along the frozen path. The cold of the night fell about me like a bucket of water; I shook as I went with more than terror; but my companions, bareheaded like myself and fresh from the warm hall, appeared not even conscious of the change.

"'Here is the place,' said the Master; 'set down the candles!'

"I did as he bade me, and presently the flames went up, as steady as in a chamber, in the midst of the frosted trees, and I beheld the two brothers take their places."

ROBERT LOUIS STEVENSON: *The Master of Ballantrae.*

Here the "windless stricture of frost," the blackness overhead, and the flames of the candles going up "steady as in a chamber," are suggestive of the other details of the picture, and of the feeling which all these things are to emphasize. More than that, they are all such as to unite into the one impression of the hush of fear that settled upon the three men going out into the night to the duel. Good literary description always suggests more than it tells directly, and by the vividness with which the details chosen are presented makes these potential of the whole.

We hardly realize that this from Stevenson is description, so few are the items of the picture that are definitely given us, and yet, in all literature it would be hard to find many examples of scene-painting of which the impression is equally vivid and lasting.

130. **Criticism.** — Criticism involves exposition, and in a degree argumentation; but criticism of the better sort endeavors in a measure to reproduce the tone of the work criticised. Apart from the use of direct quotation, this can be accomplished only by such felicities of statement and of phrasing as will suggest more than the critical conclusions to which the writer comes. So it is in the following: —

> With few exceptions, then, his most poetical types of men and women are not substantial beings, but beautiful shadows, which like the phantoms of a stereopticon, dissolve if you examine them too long and closely. His knights are the old bequest of chivalry, yet how stalwart and picturesque! His early ideals of women are cathedral paintings, — scarcely flesh and blood, but certain attributes personified and made angelical. Where a story has been made for him he is more dramatic. Arthur, Lancelot, Merlin, Guinevere, are strong, wise, or beautiful, and so we find them in the chronicle from which the poet drew his legend. He has advanced them to the requirements of modern Christianity, yet hardly created them anew. It is not improbable that Tennyson may force himself to compose some notably dramatic work; but only through skill and strength of purpose, in this age, and with his habit of life. In a dramatic period he might find himself as sadly out of place as Beddoes, Darley, Landor, have been in his own century. By sheer good fortune he has flourished in a time calling for tenderness, thought, excel-

> lent workmanship, and not for wild extremes of power. So chaste, varied, and tuneful are his notes, that they are scornfully compared to piano-music, in distinction from what he himself has entitled the "God-gifted organ voice of England." Take, however, the piano as an instrumental expression of recent musical taste, and see to what a height of execution, of capacity to give almost universal pleasure, the art of playing it has been carried. A great pianist is a great artist; and it is no light fame which holds, with relation to poetry, the supremacy awarded to Liszt or Schumann by the refined musicians of our time.
>
> EDMUND C. STEDMAN: *Victorian Poets.*

Observe that this leads up to the comparison of Tennyson's poetry with piano-music, a comparison that is meant to realize for the reader some of the characteristics of Tennyson's verse through the aid of his imagination, and that will be more or less effective according to the number of artistic qualities which piano-music suggests.

131. The Sources of Pleasure in Literature.—A congressional report or a treatise on some mathematical or scientific subject may give pleasure, each to its special class of readers, but no one of these writings would be literature. For the pleasure which literature gives we shall, then, disregard the natural interest of the subject itself. Turning to other considerations, we may discern two principal sources of pleasure in writing that makes pretense to literary character. It is a natural instinct of the mind to enjoy the logical and orderly presentation of thought. The sense of novelty, such as results when related facts are shown in their relation,

and a definite conclusion is reached in consequence, is an element of our pleasure in most things that we enjoy; and this is the source of our pleasure in the literature of full statement. We are interested in anything that in part explains for us the world in which we live, and every reasoned-out conclusion helps towards such explanation; but aside from this the mere sense of orderly arrangement is in itself intellectually satisfying. When subjects that are properly of concern to man's higher interests are thus presented in logical order the product may have for us the appeal of literature.

We have pleasure in a composition when in some fashion it stimulates the mind to greater activity. Our purpose in reading is to experience new thoughts and emotions, and when a book quickens our imagination and makes us alive with new feelings which seem to us spontaneous and original, we feel a deeper interest in it than we do in one which states fully all that it gives to us. In general the literature of suggestion appeals more effectively to our æsthetic sense and is the more artistic. Even exposition and argumentation gain in literary appeal, when, in addition to the orderly development of the subject, there are suggestions that kindle the imagination to a coöperating activity. If these can in some fashion be made to touch upon the personal interests or personal experiences of those whom the writer addresses, there will be a great gain in effectiveness. Before presenting the considerations that in the minds of his auditors will, as he hopes, make for the view he holds, a

skillful advocate will often bring up related matters which should engage the feelings, and suggest things that give the discussion a more personal color and meaning. When to the intellectual interest of a well-ordered treatment such emotional interest is added, the compelling power of the composition is greatly increased.

EXERCISES.

1. Read the selection from Harriet Prescott Spofford, page 241, and say whether the second sentence tells or suggests something. Do you get anything more than fact from "and see it draw a film across the stars"? If so, what? Are the further details of the description interesting simply in themselves, or because they are suggestive of elemental forces that transcend human experience? Is it the dream or the reality that makes the region such as to appeal to the fancy of poets and singers? Is this then, an example of the literature of full statement, or of the literature of suggestion?

2. To which of the divisions of literature considered in this chapter do the selections from the following authors belong? Jordan, page 211; Bushnell, 212; Parkman, 72; Fernald, 144; Choate, 74; Norton, 76; Cornford, 126; Ruskin, 123; Spalding, 229.

3. Bring to class a paragraph or more of exposition or argumentation, which through the color and life of its diction or through some other quality, seems to you to be in a degree suggestive of more than is directly stated.

4. In the following lines from Browning's "Prospice" what do you understand by "the fog," "the mist," "the snows," "the place," "the power of the night," "the Arch Fear"? Write out a connected statement of your understanding of the lines.

Fear death? — to feel the fog in my throat,
The mist in my face,
When the snows begin, and the blasts denote
I am nearing the place,
The power of the night, the press of the storm,
The post of the foe;
Where he stands, the Arch Fear in a visible form,
Yet the strong man must go:
For the journey is done and the summit attained,
And the barriers fall,
Though a battle's to fight ere the guerdon be gained,
The reward of it all.

5. Are the following poems characterized by full statement or by suggestion? "The Splendor Falls," from Part IV. of Tennyson's "Princess." (See note in edition in Cambridge Literature Series.) Wordsworth's "Stepping Westward," Keats's "On First Looking into Chapman's Homer," Dryden's "Alexander's Feast."

6. Should a writing give pleasure or not, if it is to be ranked as literature? How does literature give pleasure?

CHAPTER XIX.

FIGURATIVE LANGUAGE.

132. The Use of Figures. — Figurative language is the employment of words or phrases in other than their exact meanings, as in speaking of a ship as a sail, or in applying such an adjective as *rough* to something not having material substance, *a rough voyage*. In a figure of speech, or trope, a word is turned from its literal sense for other use of a like kind. When we speak of a *heavy* heart we are using the word *heavy* in a figurative sense. So when we speak of *depressing* thoughts the word *depressing* is used out of its literal signification. In our thought we associate unpleasant things with the sense of physical depression; and so when the words *heavy* and *depressing* are applied to other than material things we take out of the full meaning of the words only what we may call the type meaning of unpleasantness, a figurative use of the words, since at first heaviness and depression must have referred to material substance and weight. Such words have by long use come to have the figurative meaning so bound up with the literal that we can hardly separate them, but often the distinction is readily made.

In the first verse of the twenty-third psalm we have

what we may take as a typically good figure, "The Lord is my shepherd; I shall not want." The shepherd is perhaps the best possible type of loving watchfulness and care, and the mind at once picks out this quality as the one which is here to be understood. It is a characteristic so striking in the shepherd as almost to exclude other characteristics, thus intensifying our understanding of it in the metaphor. Dignity and loftiness of character in a man may be made more real by likening him to a cedar of Lebanon; and the mind, feeling at once the majesty of the cedar, would not accept any other comparison, although the man and the cedar might have some other quality in like degree. If anything has come to be the type of some particular quality or character, as the violet of modesty, it can be used effectively in the simile or metaphor only for the purpose of making us see in something else the quality or character which it types. But we do not think of everything as a type of some specific quality or character, and things of which we do not so think may serve through their use in simile and metaphor to intensify any one of a number of qualities.

It is to be remembered always that figures should be employed only for the purpose of making the meaning clearer or more vivid and suggestive. We have seen that concrete and particular terms are more emotionally appealing than abstract and general terms, and figures are often used to present the general and abstract under the form of something concrete and particular. Figures

that serve merely to adorn or embellish a composition are out of place, and those which give the reader surprise in discovering a hitherto unknown likeness between two objects are of questionable literary value.

133. Simile and Metaphor. — Although figurative language takes many forms in literature, we need consider only the few that are most frequently used. Simile and metaphor are the two most common figures of speech. They are figures of comparison; that is, they point out a resemblance between two things differing in kind, the value of the figure depending on the degree of resemblance or on the degree of subtle suggestion involved. When the resemblance is expressed in full by means of *like*, *as*, or some such word, the figure is a simile. For example, we say, "His hair is as yellow as gold," or, "Blue were her eyes as the fairy-flax." When the resemblance is implied, the figure is a metaphor. The simile and the metaphor are, therefore, essentially alike, the metaphor implying what the simile definitely expresses. Any simile may be contracted into a metaphor, and any metaphor may be expanded into a simile. In the metaphor one thing is spoken of under the name of another, and if the figure be extended into a story it becomes a *fable* or an *allegory*. Examples of metaphor are the following:

Wit is a dangerous weapon.

Aloft on sky and mountain wall
Are God's great pictures hung.

Bunyan's "Pilgrim's Progress" and Spenser's "Faerie Queene" are allegories.

Both simile and metaphor are easily suggested. Their number is limited only by the number of objects in the universe that are more or less alike. They should not be used for ornament merely, and should grow naturally out of the subject. Neither figure should be carried too far, and great care should be taken not to confuse different similes or metaphors in the same sentence. Mixture of metaphor is a serious fault, as may be seen from the following examples: —

> We must keep the ball rolling until it becomes a thorn in the side of Congress.

> Mr. Speaker, I smell a rat, I see him floating in the air; but mark me, sir, I will nip him in the bud.

134. Personification. — Personification consists in giving life and personality to inanimate objects. Some little emotion is needed in the writing to warrant the use of this figure. Examples: —

> Sport that wrinkled Care derides,
> And Laughter holding both his sides.
>
> MILTON: *L'Allegro.*

> Let not Ambition mock their useful toil,
> Their homely joys and destiny obscure;
> Nor Grandeur hear with a disdainful smile
> The short and simple annals of the poor.
>
> GRAY: *The Elegy.*

135. Synecdoche and Metonymy. — Synecdoche and metonymy may be regarded as figures of relationship.

They are nearly alike. Synecdoche consists in using a specific for a general term, an individual for a species, a part for a whole, or *vice versa*. Examples: —

Some mute, inglorious Milton here may rest.

Consider the lilies how they grow; they toil not, they spin not; yet I say unto you, that Solomon in all his glory was not arrayed like one of these.

Metonymy, like synecdoche, consists in the use of one thing for something else; the relationship, however, is not that of a part to a whole, but of cause to effect, of instrument to agent, of material to the thing made, or some other relation such that the one will readily suggest the other. We speak of "the bench" for the judges on the bench; "the pulpit" for the clergymen in the pulpit. An example of metonymy is: —

Youth and old age are jealous of each other.

136. Antithesis. — Antithesis is a figure of contrast, that is, the placing over against each other of things which differ strikingly in one or more particulars. These particulars are made prominent as being especially under consideration.

The Puritans hated bear-baiting, not because it gave pain to the bear, but because it gave pleasure to the spectator.

137. The Historical Present. — Sometimes, in order to make the mental picture more real and living, a writer employs the present tense in narrating something

that occurred in the past. This is done only in the more stirring part of a story, and it requires great skill to change from the use of the past tense to the use of the present in the same action without making the change unpleasantly apparent. The employment of the historical present where the narrative is too tame to demand it, is particularly to be avoided, and there is rarely any material gain from its use.

138. The Exclamation and Rhetorical Question. — Occasionally a statement can be made more effective by putting it in the form of an exclamation or question. Either may indicate a greater intensity of emotion than is implied in a simple affirmation, but neither should be used to create an unreal and manufactured emotion. A question may very effectively take the place of an assertion when the reader's answer to the question must ordinarily be equivalent to the assertion itself.

139. Other Figures. — Other figures frequently used are apostrophe, in which the writer addresses inanimate things as living beings, the absent as present, etc., "Thou, too, sail on, O Ship of State!" hyperbole, in which the writer exaggerates to produce intensity of feeling, "The many rend the sky with loud applause"; irony, in which something in the tone or manner indicates that the speaker or writer means the reverse of what he says. Marc Antony's oration in "Julius Caesar" is an excellent example of irony.

140. The Effect of Figures of Speech. — Emphasis is gained by the employment of figures. It is possible to

construct them mechanically, although such attempts often betray themselves. Aside from this, it is an instinctive assumption in the mind of the reader that figurative language has its origin in heightened feeling in the writer. This, in connection with its suggestive appeal to imagination, gives figurative language, when skillfully employed, great power to kindle the emotions. Ordinarily in our reading we give ourselves to the guidance of our author and accept his point of view, unless it crosses the current of our own thoughts too sharply, or is inartistically presented. We respond, then, to his emotions, and accept them when they are presented in the way of suggestion rather than baldly in definite statement; and so the suggestion of emotion in figures contributes directly to emphasis. Taste is necessary to use them fittingly, since, if they are employed mechanically, they may give emphasis to that which is prosaic and unimportant.

EXERCISES.

1. What do you understand by figurative language? Define a "Figure of Speech." Mention the common figures of speech. Distinguish between a simile and a metaphor, between synecdoche and metonymy. What is an allegory? What is antithesis? Explain the figures of speech in the following selections: —

1. A great many children get on the wrong track because the switch is misplaced.

2. Presence of mind is greatly promoted by absence of body.

3. Here once the embattled farmers stood,
And fired the shot heard round the world.

4. Thou hast taught me, Silent River,
Many a lesson, deep and long.

5. She bestowed her hand and her heart on a worthy man.

6. Her hair drooped round her pallid cheek
Like sea-weed on a clam.

7. And the cares that infest the day
Shall fold their tents like the Arabs,
And as silently steal away.

8. How sweet it was to draw near my own home after living homeless in the world so long!

9. Ye crags and peaks, I'm with you once again!

10. And thrice the Saxon blade drank blood.

11. The little church at Jonesville is once more tossed upon the waves, a sheep without a shepherd.

12. It will bring his gray hairs with sorrow to the grave.

13. Pain and pleasure were at his elbow, telling him what to do and what to avoid.

14. The pen is mightier than the sword.

15. And, O ye Fountains, Meadows, Hills, and Groves,
Forebode not any severing of our loves!

16. Wellington did not at Waterloo expose his bosom to the steel.

17. His flashes of merriment were wont to set the table in a roar.

18. Miles of hulls were rotting in the harbor of Portsmouth.

19. Rivers of water run down my eyes because they keep not thy law.

2. Justify the use of the exclamation and question in the following, or criticise as you see fit.

And look what perennial fibre of truth was in that. To us also, through every star, through every blade of grass, is not a God made visible, if we will open our minds and eyes?

We do not worship in that way now; but is it not reckoned still a merit, proof of what we call a "poetic nature," that we recognize how every object has a divine beauty in it; how every object still verily is "a window through which we may look into infinitude itself"? He that can discern the loveliness of things, we call him poet, painter, man of genius, gifted, lovable. These poor Sabeans did even what he does in their own fashion. That they did it, in what fashion soever, was a merit; better than what the entirely stupid man did, what the horse and camel did — namely, nothing! — CARLYLE: *Heroes and Hero Worship.*

3. Re-write the following paragraph, changing the imaginative words and figurative expressions of every kind to the literal form. Point out all similes and metaphors, and say whether they are good or not and why. Are there any figurative expressions that are hackneyed? Be prepared to state in class what difference in effect there is between the original and the literal rendering you have made.

In the heart of a northern wilderness, on the shore of an unnamed lake, stands the ruin of a small hut. Half the roof has fallen in. The logs are rotted and covered with moss. In the dark corners spectral weeds and ferns die longing for the sun. The spring winds, touching the water lightly, make ripples that never reach the shore. In early summer the small, shadowy clouds drift dreamily out of the West and vanish like a vision. In autumn the sky is flushed and knotted like the forehead of an angry god; a wakeful bird, somewhere in the bushes, utters a few long-drawn, passionate notes; the sky that follows is dark and starless, and the wind, searching for forgotten paths among the trees, heaves long, low, tremulous sighs. The winter wind, untamed out of the north, drives the sifted snow, hissing like steam, across the surface of the lake. The haunts of men seem as far away as the stars that throb faintly in the lonely vastness of the summer sky. The silence that dwells forever in the waste places of the world is shaken by unheeded storms and the muffled cries of life in the gloom of the immense forests that darken beneath her brooding wing. — DUNCAN CAMPBELL SCOTT: *The Ducharmes of the Baskatonge. Scribner's Magazine, I.* 243.

PART IV.

PROSODY.

CHAPTER XX.

THE FORMAL ELEMENTS OF POETRY.

141. Definition of Poetry. — Poetry differs from prose in its form, which is metrical, in its more regular rhythm, and in the choice and arrangement of its language. It differs from prose further in the more emotional character of its subject matter, and in its stronger appeal to the imagination and the æsthetic sense. Shelley defined poetry as "the record of the best and happiest moments of the happiest and best minds;" and Ruskin said, "Poetry is the suggestion by the imagination of noble grounds for noble emotions." These definitions are incomplete, as they neglect the element of form, which is superficially the thing that distinguishes poetry from prose. This chapter is concerned with the form of verse rather than with its spirit; but it should be remembered that, while comparative perfection of form is necessary in any work of art that is to endure, verse which is not poetic in spirit as well as in form is not

properly poetry. Poetry is the highest form of literary expression, and should give evidence of the finest taste.

142. Poetic Diction. — In chapter XIII. we noticed that words suitable for use in prose are often unsuitable for use in poetry. On the other hand, archaisms inadmissible in prose, such as "dire," "meseems," and "erstwhile;" inversions, "Their mérry wakes and pastimes keep" (Milton); compounds, "For fiery-short was Cyril's counter-scoff" (Tennyson), — are frequent in poetry. Elisions, "o'er" for "over," "ne'er" for "never," and others, are also found; but as they are employed to do away with an extra syllable, and add nothing of poetic value, they should be avoided. As poetry appeals to feeling, and should give pleasure, it employs the concrete and particular; it makes use of figurative and picturesque expressions, epithets that give color and vividness, and words that are musical. Further, as poetry is a more condensed form of expression than prose, it omits connectives, and, in general, all words that are not essential to the understanding of the reader, and that do not heighten æsthetic or emotional interest. "Poetic license," which excuses the use of some expressions not sanctioned by good usage in prose, is perhaps growing less indulgent.

143. Kinds of Poetry. — The earliest and the simplest form of poetry is the lyric, a brief composition of such character that it may be sung. The ballad, the love-song, the war-song, the elegy, the ode, are all lyrical.

The sonnet is a special form of the lyric, consisting of two divisions or stanzas, the first of eight lines, rhyming ordinarily in the order a,b,b,a,a,b,b,a; the second of six lines, in which the alternation of rhymes is less formally managed. The ode is the most elaborate of these several forms, and should express high and sustained feeling, usually with such varying rhythms as make it unfit to be sung. The elegy, of which Milton's "Lycidas" and Gray's "Elegy" are good examples, voices the writer's love for a dead friend or hero, imaginary or real.

Epic poetry concerns itself with the story of some great and heroic event, connected often with the beginnings of a people's national life. Thus "Beowulf," Homer's "Iliad," Virgil's "Æneid," Milton's "Paradise Lost," are epics. Clearly the epic must always have considerable length, and should involve characters and incidents enough to give it a large interest. An event of relatively recent occurrence is not a fit subject for epic treatment; since it does not leave the poet free to exercise his selective imagination in giving shape to the story, and the knowledge of the facts as facts brings it all down to the level of commonplace for the reader.

Dramatic poetry includes tragedy, comedy, farce, opera, and melodrama. In all of these the action of the story is developed through the conversation of the characters without comment by the author. A drama is a tragedy when the principal character, through the operation of qualities within himself or through other influences, defeats the nobler promise which in the opening

of the action we seemed to see in him. Death may or may not be the outcome for the character so disappointing us. In comedy the conclusion is more in accord with what seems the just desert of the characters. "Julius Cæsar" is a tragedy because in it Brutus fails of coming to what his essential nobility of nature permits us to expect of him. "The Merchant of Venice" is a comedy because, not only to Shylock, but also to Antonio and Bassanio and Portia and others, including the various suitors for Portia's hand, there is given what we feel to be a very satisfying justice. Farce is a lower sort of comedy, having little or no moral or spiritual significance, and depending for its effect mainly upon the ludicrous. In opera the parts are sung. Melodrama, in which some of them may be sung, is characterized by exaggerated sentiment.

144. Some Terms Applied to Poetry. — In works on Prosody various technical terms are used which should be understood definitely. A *verse* is a single line of poetry, or a paragraph in the Bible. When two successive verses rhyme they together form a *couplet*. When three successive verses rhyme, they form a *triplet*. *Blank verse* is verse without rhyme. A group of two or more verses, so adjusted to one another as to form a whole, is called a *stanza*. A *quatrain* is a stanza of four lines. *Scansion* is the reading of poetry so as to mark the rhythm. A *foot* is the unit by which a line of poetry is measured. It will be explained in the following section.

145. Meter. — English verse is primarily dependent for its poetic form upon the arrangement of words in such order as will bring accented syllables at regular intervals, and will give to each line a definite number of these accented syllables. A line of poetry is measured by a certain unit of measure called the foot, each foot containing, ordinarily, one accented and one, two, or rarely even three unaccented syllables differently arranged in different poems, but in any one poem following the same model with little variation. The various combinations of syllables forming a foot are given names according to the relative position of the accented and the unaccented syllables. Below are given examples of the various kinds of feet, the marks following indicating the arrangement of the syllables. To avoid confusion with Latin and Greek verse systems, in which syllabic length or quantity, and not accent, is the determining feature, it has seemed best to employ the accent mark, ′ and the oblique cross × for accented and unaccented syllables, instead of the usual marks of long,— and short,∪ which, however, are also given.

Iambic,	| Away	|, | × / |,	or	|∪— |
Trochaic,	| Flying	|, | / × |,	or	|—∪ |
Dactylic,	| Beautiful	|, | / × × |,	or	|—∪∪|
Anapæstic,	| Undertake	|, | × × / |,	or	|∪∪—|
Amphibrachic,	| Forsaking	|, | × / × |,	or	|∪—∪|
Spondaic,	| Room-mate	|, | / / |,	or	|—— |

The verse takes its name from the prevailing foot in it, and is called *iambic*, *trochaic*, *dactylic* or *anapæstic* verse, as the case may be.

146. Accented and Long Syllables. — In most cases it will be true that the accented syllable is long also; but when the accent is a secondary accent, as may happen in the case of words of several syllables, the time required to say it may not be much greater than that required for unaccented syllables. On the other hand, unaccented syllables are sometimes long. The rhythm of a poem is affected by the length of the syllables as well as by the accent. Verse in which the unaccented syllables are uniformly light is more rapid in movement than that in which longer unaccented syllables occur. The rhythm of poetry is, of course, more affected by the arrangement of vowel and consonant sounds, and by the ease or difficulty of pronouncing them in succession, than that of prose. The first stanza following illustrates the effect of delay produced by long unaccented syllables; the second, the effect of hurry produced by short unaccented syllables. The two have the same verse form. To facilitate comparison, marks to indicate accent and length have been placed over the words.

Thĕ lāmbkĭn crōps ĭts crīmsŏn gēm;
Thĕ wĭld bēē mūrmūrs ŏn ĭts brēast;
Thĕ blūe flȳ bēnds ĭts pēnsĭle stēm,
Līght o'ēr thĕ skȳlārk's nēst.

JAMES MONTGOMERY.

Hĕ rōse ăt dāwn ănd fīred wĭth hōpe,
Shŏt ō'er thĕ sēethĭng hārbŏr-bār,
Ănd rēāched thĕ shīp ănd cāūght thĕ rōpe,
Ănd whīstlĕd tŏ thĕ mōrnĭng stār.

ALFRED TENNYSON.

In each line of the above there are four iambi, the whole line being divided into feet as follows:

| × / | | × / | | × / | | × / |

147. Length of Line. — The length of a line is determined by the number of feet which it contains. Lines of four feet, whether these feet are iambic, trochaic, dactylic or anapæstic, are called *tetrámeter*. The English ballad stanza is composed of such lines alternating with lines of three feet, *trímeter*, prevailingly iambic, but admitting an occasional anapæst, as in the following stanza from an old English ballad of Robin Hood:

Then he	put on	the old	man's hat,
It stood	full high	on the crown:
"The first	bold bar	gain that I	come at,
It shall	make thee	come down."

Lines of one foot, called *monómeter*, are of rare occurrence.

Lines of two feet, called *dímeter*, are shown below, the anapæstic having an added syllable.

Iambic, | Go lóve | ly róse. |
Trochaic, | Faíry | Lílian. |
Dactylic, | Líke a storm | súddenly. |
Anapæstic, | Where the whíte | mists forév | er.
Amphibrachic, | Fold clósely, | O náture. |

Lines of three feet, called *trímeter*, are found more frequently than lines of two feet, but the anapæstic and dactylic are rare, except in combination with other forms.

Iambic, | And Í | will plédge | with míne.
Trochaic, | Líke a | hígh born | maíden. |
Dactylic, | Thése in the | róbings of | glóry. |
Anapæstic, | I am món | arch of áll | I survey. |
Amphibrachic, | I lúred him | not híther | Ulýsses. |

Iambic *tetrámeter* has been spoken of, but examples of the other meters in lines of four feet are given below.

Trochaic, | Í re | mémber | Í re | mémber. |
Dactylic, | Haíl to the | chiéf who in | tríumph ad- | vánces.
Anapæstic, | From the chúrch | came a múr | mur of fólk | at their práyers. |

Lines of five feet are called *pentámeter* and are of frequent occurrence.

Iambic, | They ál | so sérve | who ón | ly stánd | and wáit. |

148. Other Meters. — Other meters are found in lines of five feet; but as they are like those above with an additional foot, examples need not be given. There are also lines of six feet, *hexámeter*, lines of seven feet,

heptámeter, and lines of eight feet, *octómeter*. Of these the dactylic hexameter is perhaps the most important, although it is a Greek rather than an English measure. The examples of dactylic trimeter and tetrameter given above, it will be noticed, are incomplete in that the last foot has only two instead of three syllables. A line ending with two unaccented syllables would be unpleasantly weak, and therefore the last foot of a line of dactylic hexameter should contain only two syllables. These two syllables should both be accented, or at least long syllables; in other words, the foot should be a spondee. As words which end with two consecutive long or accented syllables are rare in the English language, this measure is not very available for English poets. The spondaic foot, of course, occurs only as an occasional variant in other meters, as it would be almost impossible to write a line of any length composed of spondees.

149. **The Prevailing English Verse.** — A casual glance over almost any collection of representative English poetry will at once reveal the fact that the meter is very largely iambic. It is not only the meter of the English heroic ballad, as we have seen, but it is also employed almost entirely in blank verse, which is prevailingly iambic pentameter. In this measure the greater poets of the time of Queen Elizabeth and since have written much of their best poetry. It is the verse of Shakespeare's plays, of Tennyson's "Idyls of the King," "The Princess" and other poems, of Browning's dramas and

dramatic monologues, of Milton's "Paradise Lost," of Morris's "Life and Death of Jason," of Arnold's "Sohrab and Rustum."

In any poetry the established meter will occasionally be varied by the introduction of a foot of another sort, but the number of feet in the line is not subject to change in any such irregular fashion.

150. Special Verse Forms. — The sonnet has been spoken of as one of the forms of the lyric, and it should be said further that it is invariably written in iambic pentameter. The Spenserian stanza, so named from Edmund Spenser, who first gave it vogue in *The Faerie Queene*, is a stanza of nine lines having the rhymes arranged in the order a,b,a,b,b,c,b,c,c, the first eight lines being iambic pentameter, and the last an Alexandrine, a line of six feet iambic. Lines of six feet are too heavy save for occasional use for special purposes, and consequently they are but rarely used. The shorter lines are especially fitted for the passion, the grace, and the movement of the lyric; and the cavalier poets, Herrick, Suckling, Lovelace, and others, in whose work the lyric strain was perhaps at its highest in English poetry, employed them largely. In the rhymed couplet — the verse form especially of Pope and his school — the thought is completed in two lines which are further bound together by the rhyme. A succession of these is wearying, and this form is not a natural vehicle for poetry of the highest order.

EXERCISES.

1. Bring to class examples of archaisms employed in poetry, stating where found.

2. Bring to class stanzas illustrating four of the different sorts of meter of which this chapter treats, marking each line with marks of accent and length.

3. What is the meter of "The Lady of the Lake"? of "L'Allegro"? of "Evangeline"? of Pope's "Iliad"? of "The Ancient Mariner"? of the three stanzas beginning "The Lady of the Lake"? of the song "while Bassanio comments on the caskets" in the "Merchant of Venice"?

4. Bring to class lines of poetry which seem to you to be more than ordinarily heavy and delayed by the use of unaccented syllables which are long. Bring also lines which are rapid for the contrary reason.

5. Bring to class an example of the lyric, and say what meters it employs, and whether it is delayed or rapid in movement.

APPENDIX A.

PUNCTUATION AND THE USE OF CAPITALS.

Importance of Punctuation.

It is scarcely necessary to point out how important a part punctuation plays in the interpretation of written or printed discourse. A recent decision of the Supreme Court of Massachusetts, directly affecting hundreds of citizens, turned on the probably careless use of a semicolon instead of a comma. Moreover, we have only to read a page of printed matter, or a badly punctuated letter, to see how difficult it is to decipher the meaning, and to feel how needful it is to have some mechanical scheme that shall show the division of thought and the relationship of the different parts. Just as in oral discourse we give greater expression to our ideas, convey the fine shades of meaning, and make our thoughts a genuine transcript of our feelings and sentiments by our inflections, our pauses, and other variations of tone; so in written discourse we try to produce the same effect by the marks of punctuation. By it, too, we indicate the grammatical structure of the written language, dividing it into sentences, and showing the various relations of the words in a sentence. The

importance, therefore, of careful punctuation cannot be too strongly impressed upon our minds.

Rules of Punctuation.

Punctuation is a matter of custom, and as such is a growth. The accepted method of punctuating a sentence to-day is not the same as that of a half-century ago. Fewer marks of punctuation, especially commas, are used at present, the tendency being to simplify punctuation as much as possible. As it is evident, therefore, that punctuation is an art, rather than a science, the writer must have in mind in each case the need of making the punctuation contribute to the clearness and effectiveness of his sentences, rather than of conforming to some established rules. At the same time, rules are merely the statements of what in general usage, and according to common judgment, have proved the most useful methods of making punctuation a help to the reader's understanding. Conformity to them is generally desirable, and a knowledge of them is necessary for every one who wishes to appear other than rude in what he writes.[1] In general it may be said that the writer should punctuate as he writes, rather than afterwards, and that no punctuation mark should be used for which a definite reason cannot be given.

[1] Wilson's *Treatise on Punctuation* is the commonly accepted authority on the subject among printers, and with some exceptions the authors of this book have followed the rules as there laid down. Bigelow's *Handbook of Punctuation*, a condensed form of Wilson's *Treatise*, may be recommended as a convenient reference book on the subject.

The Comma.

I. The comma should be used to separate words or phrases used in series without conjunctions to connect them.

It breathes the spirit of conflict, war, destruction, and death upon everything it touches.

II. Participial and adjective phrases, absolute expressions, and adverbial phrases placed out of their natural order, should be separated by commas.

My yellow-throat is a good hunter, prowling keen-eyed about the edges of the swamp outlet where insects abound, snatching them from grass blade and leaflet, or hunting them out of the leaves.

From figurations of the capes to the humpless inlets of the bays, he exerts a manly fellow-feeling.

III. Parenthetical words and expressions should be set off by commas, when the thought relation is close.

The man who works upon a railway, *no matter in what capacity*, always carries the railway brand with him, and can be identified in a moment.

IV. Words or expressions in apposition, or in the vocative case, should be set off by commas.

At the age of five years Victor had seen Paris and Rome, and had lived at various places in France and Italy, one of these being near Mount Vesuvius.

Mr. Brown, a resident of this city, has been elected president of the company.

V. The conjunction may have a comma before it to distinguish it in its use from a preceding like conjunc-

tion, more limited in its action, as in the case of the second *and* in Rule IV. above.

Tell me, my man, if this is just and honest, and if you respect such leadership.

VI. Relative clauses that are not restrictive, that is, those that add an explanation or an additional thought instead of narrowing the meaning of the substantive, should be set off by commas. If the clause is restrictive, no comma is needed.

This book, which is a rare old volume, is highly prized by me.

The book which you refer to has long been out-of-print.

VII. Dependent clauses may or may not be set off by commas according to the closeness of the relation.

If, indeed, there be anything in local associations fit to affect the mind of man, we need not strive to repress the emotions which agitate us here.

When it is remembered that alcohol contains no nitrogen it will be seen that it cannot serve the first function of food.

VIII. Short and closely connected independent clauses may be separated by the comma when the period or the semicolon would give a sense of too great division.

We took our seats in the car, the gong sounded, there was a hissing of steam, and we were off.

IX. Short quotations should be separated from the context by commas.

"The Moqui Indians are a remarkable people," said Professor Beecher.

X. The omission of a word should be indicated by a comma, except when the meaning is clear without it.

Fame is the lode-star of some men; pleasure, of others.

XI. Negative expressions, used by way of contrast, are set off by commas.

The politicians, not the people, will benefit by this law.

The Semicolon.

I. Independent clauses, when long, or detached sentences having close relation in thought, may be separated by semicolons.

In the arbitration courts the lawyers are not allowed to represent either party; only the parties themselves are heard.

II. When the clauses of a compound sentence contain commas they should be separated by the semicolon.

Artists of the first rank have usually seen small inducement to paint such things as bunches of flowers or fruits, bottles and glasses of wine, and other still-life subjects; but Vollon has justified still-life work for all time.

III. A clause giving a reason or an explanation, or stating a contrast, when introduced by a connective word, should be preceded by a semicolon.

Economy is no disgrace; for it is better to live on little than to outlive a great deal.

IV. A series of expressions having a common dependence on a preceding or a concluding portion of the sentence should be separated by semicolons when they are distinct propositions, or are of a compound nature.

> That you were unwise in your choice of friends; that you permitted yourself to be influenced too much by them; that you did not rebuke them for open violation of trust, — you cannot well deny.

The Colon.

I. Independent clauses which are too closely connected to require the period should be separated by a colon when any of these clauses contains a semicolon.

> A man can scarce allege his own merits with modesty, much less extol them; a man cannot sometimes brook to supplicate or beg; and a number of the like: but all these things are graceful in a friend's mouth, which are blushing in a man's own.

II. A long or formal quotation should be preceded by the colon.

> The report of the society convicted "the Priestess of Isis" of "a long continued combination with other persons to produce by ordinary means a series of apparent marvels for the support of the Theosophic movement;" and concludes with these words: "For our own part, we regard her neither as the mouthpiece of hidden seers nor as a mere vulgar adventuress; we think that she has achieved a title to permanent remembrance as one of the most accomplished, ingenious, and interesting impostors in history."

III. The colon followed by the dash is used after the address in a letter.

The Period.

I. The period should be put at the end of every full sentence where the interrogation mark or the exclamation is not required.

II. Every abbreviated word should be followed by the period.

The Interrogation Mark.

The interrogation mark is used after direct questions.

The Exclamation Mark.

I. The exclamation mark follows interjections and exclamatory words and expressions.

II. Sometimes the distinctly exclamatory word is but part of the exclamation, in which case it is followed immediately by a comma, and the whole expression, by the exclamation mark.

Yet such was I! Oh, such was I!

The Hyphen.

The hyphen is used at the end of a line when a part of the word is carried over to the next line.

The hyphen is used to separate the parts of a compound word, as *semi-circle*, *topic-sentence*, and *brother-in-law;* but in such cases the writer must be consistent in the use of the hyphen. If the two words do not form a distinct compound they should be written as separate words. If they are used as a compound word, the hyphen

should be employed, unless they have become so closely united as to form a single word, like *semicolon.* The tendency is to unite in this way many words which formerly required the hyphen.

Parenthetical Expressions.

Dashes, parentheses, and brackets are used to indicate that the matter inclosed within them is in some degree separate in thought from the context; dashes indicate the least degree of separation, and brackets, the greatest. The dash is also used to show an abrupt change in the thought.

> But the congregation — a fictitious and eternal person — never divides or breaks up his property, which constitutes a dreadful economical danger.
>
> I know — that is, I think — I believe I can recover it.
>
> Slow thro' the churchway path we saw him borne, —
> Approach and read, —

The Apostrophe.

The apostrophe is used to mark the possessive case, to indicate the elision of a letter or letters, to mark the end of a quotation within a quotation, and to separate the final *s* in the plural of letters and figures.

Italics.

Italics are used to show emphasis, to mark foreign words not yet received into the language, and to indicate words of special importance, such as titles and words used in a special sense.

Quotation Marks.

All passages directly quoted are inclosed within quotation marks. When the words directly quoted are broken by comment of the writer, the fact that the interpolation is not part of the quotation should be shown by the quotation marks. Long quotations of more than a paragraph, if continuous, should have quotation marks at the beginning of each paragraph, but at the end of the last one only. Titles of books, etc., may be put in quotation marks or printed in italics as the taste of the writer suggests.

Capital Letters.

I. Every sentence, every line of poetry, and every direct quotation, except when it is brought into the sentence as a phrase, or as a subordinate part of a sentence (see example under Rule II. for the colon), should begin with a capital letter.

II. All names of the Deity should begin with capitals. Thou, Eternal One, Almighty, Father, etc.

III. All proper names and adjectives derived from them should begin with capitals. Boston, Harvard College, American, English, etc.

IV. The principal words in the titles of books, titles of honor, official titles, and the like, should begin with capitals. Composition and Retoric, A Manual of History, General Grant, Governor Crane, Mayor Hart, Major-General Wheeler, etc.

V. The words North, South, East, and West, when referring to certain sections of the country, should begin with capitals. "The South is recovering from the effects of the Civil War." "The West is opposed to the measure." When these words refer simply to direction they do not require capitals.

VI. Names of political parties and religious sects should begin with capital letters. Republican, Democrat, Methodist, Second Advent, Christian Scientist, etc.

VII. Abstract qualities when personified, as in poetry, should begin with capitals. "Let not Ambition mock their useful toil." "Let Love clasp Grief lest both be drowned."

VIII. The pronoun I and the interjection O are always written with capitals.

NOTE. — No exercises involving punctuation or the use of capitals are given, as the books, magazines, and daily papers at hand afford abundant material for the study of these matters. At intervals pupils may be directed to bring to the class a paragraph from a book or a magazine, and explain the punctuation.

APPENDIX B.

LETTER-WRITING.

What Makes a Good Letter.

Letters differ from other forms of composition in being more personal and less dependent upon literary art for the interest which they are to arouse. Those to friends should be written in an easy, conversational vein, but care should be taken that in their tone of friendly familiarity they do not go beyond the actual intimacy of the correspondents. In our conversation we make continual adjustment of what we have to say to our understanding of the character and the likings of our hearers, and in our letters a like adaptation to the interest and tastes of our readers is the thing of most importance. Upon this the pleasure of a personal correspondence largely depends, since two people can rarely have many interests in common, and such common interests must always lessen as each is more and more absorbed in the concerns of the separate localities in which he finds himself. Little personal happenings, when narrated with vivacity, give color to a letter; but the effective use of them requires literary skill, since they should be made interesting in themselves, apart

from the writer's connection with them. Nothing in the way of composition could well be more dreary than a letter which, without any kindling of feeling or of fancy, recounts prosily the incidents of the writer's daily life. Business letters should be as brief as possible, that they may not take too much of the time of the recipient, but they should not be so brief as to seem curt and discourteous; the writer himself should have plenty of time for the one to whom he writes.

Practical Importance of Letter-Writing.

So much of our connection with our fellows we now establish or maintain through correspondence, that no one can afford to neglect cultivating the ability to write a good letter. A word misspelled or used in a wrong sense, a preposition employed needlessly, or a sentence awkwardly phrased, may be enough to forfeit for the writer the regard of one whose favor is of importance. A statement not quite clear, or one which makes two interpretations possible, may prevent the completion of a business arrangement, or later may involve the parties to it in a lawsuit. The ability to present one's self effectively on paper is a business qualification of the highest moment, and is to be cultivated not less for practical than for social and personal reasons.

The Parts of a Letter.

A formal letter may be divided for convenience into the following parts: The Heading, The Address, The

Salutation, The Body, The Complimentary Ending, and The Signature.

The Heading.

The *Heading* of a letter should begin well to the right of the page, and an inch or more from the top. It should give the name of the place from which the letter is written, followed by the date of writing, and may consist of one or more lines according to the inclination of the writer, thus : —

Boston, Mass.,
July 4, 1900.

Tabor, Iowa, Dec. 12, 1900.

1346 Wabash Ave.,
Chicago, Ill.,
Jan. 14, 1901

In friendly letters and social notes it has recently become a custom to put the place and the date at the end of the letter, at the left hand, a little below the writer's signature, and to write out the date, thus : —

Elmira, N. Y.
January the fifth,
nineteen hundred.

This custom, although it may obtain some foothold in polite society, is not to be recommended, except in formal notes of invitation, regret, etc.

The Address.

In formal or business letters the *Address* should include the name of the person to whom the letter is written, with the proper title, and the place to which the letter is sent. In letters to relatives or friends the address is not used. When used, it should be put at the beginning of the letter, at the left and a little below the heading, or at the close, at the left of the signature, and, if space permits, a little lower.

Mr. A. J. Allen,
Hartford, Conn.

Dr. William H. Brown,
115 Webster St.,
Cincinnati, Ohio.

The Salutation.

The *Salutation*, which is a sort of courteous introduction to the body of the letter, should be written on the line below the address, and a little to the left. If there is no address at the beginning of the letter, the Salutation should be put one or two lines below the heading, and at the left-hand margin. The writer should adopt

such a form as is in keeping with the relations between him and the person addressed. *Dear Friend, Dear Cousin, My dear Mother, Dear Sir, Dear Madam* (married or single), *My dear Mr. Brewer, Gentlemen,* may be used according to the degree of intimacy existing; but such expressions as *Kind Friend,* often employed in attempting to create a relation that does not exist, are to be avoided.

Hotel Nottingham,
Boston, Mass.,
Dec. 10, 1900.

My Dear Mother,

Worcester, Mass.,
Aug. 8, 1901.

Kidder, Peabody, & Co.,
113 Devonshire St.,
Boston.

Gentlemen:

The Body.

The *Body* of the letter contains the subject-matter; it is the letter itself. In familiar letters, where we give

information or recount our every-day experiences, the style should be easy, natural, unaffected, and conversational in tone. We should try to write as we would talk to a friend, but we should avoid over-familiarity. Well-written letters afford pleasant reading, and the letters of such writers as Lowell, Emerson, Carlyle, Lanier, and Stevenson have become a delightful part of our literature. By due care in writing our letters we all may hope to make them a source of pleasure and delight to our correspondents.

Business letters should be more formal. They should be brief, direct, and courteous. They should state clearly the business in hand, and should not be modeled after a telegraphic message. Important words should not be omitted, and unnecessary abbreviations should be avoided. It is best to write on only one side of the page.

The Complimentary Close.

The close of the letter is determined largely by the relations that exist between the writer and his correspondent. *Yours respectfully, Your obedient servant, Yours truly, Very truly yours*, are especially fitting when it is desired to be formal or to show respect. *Sincerely yours, Most cordially yours, Your loving son,* etc., indicate more intimate and friendly relations.

The Signature.

The *Signature* should be on the line below the *Complimentary Close*, and at the right. The form of sig-

nature depends somewhat on the degree of familiarity between the correspondents. In general, the name of the writer should be signed in full, except, perhaps, the middle name, in preference to writing initials. In writing to strangers the writer should sign his name in such a way that the recipient will know how to address him in reply.

Formal Notes of Invitation and the like.

The form of notes of invitation, acceptance, regret, etc., is prescribed by arbitrary rules. They should be written in the third person throughout, and the phrasing should follow conventional forms. In such notes the salutation, the complimentary close, and the signature, are omitted. The place from which the note is written and the date of writing are put at the end of the note, at the lower left-hand side of the page. All dates and the hour of entertainment should be written in full.

The Superscription.

In the superscription of the letter great care should be taken to include all directions necessary to insure its prompt delivery to the person addressed. The first line, consisting of the name, should be about equally distant from the upper and lower edges of the envelope, and each line below it should begin a little farther to the right.

APPENDIX C.

EXAMPLES OF DEFECTIVE COMPOSITION.

THE following compositions have been selected from the actual work of a class of boys in the high-school grade. They have been chosen at random from some of the best compositions brought to the class, and have been copied verbatim. Some of them are crude, others possess more or less merit, and all are defective in some respect; but they are fair examples of the composition work done in secondary schools. They are presented here as suitable material for comment and discussion in the class-room, and may be studied with reference to any of the principles in the preceding chapters, particularly theme-development.

Any good author, like Irving, Ruskin, Emerson, Arnold, and others, will furnish abundant models of good composition; but reference may be made especially to the many good selections in Mr. E. H. Lewis' "Specimen Forms of Discourse," published by Henry Holt & Co., New York.

SYMPATHY WITH ENGLAND.

Lately there has been a good deal of gush and sentiment exhibited in behalf of the Boers, by certain classes

in this country. Generous feelings, sympathy with the weaker side, attempts to minimize the claims of a powerful nation, all these have their use and worth. But this sentiment, to escape being ridiculous, must be founded upon logic, and buttressed by accurate information.

It is easily understood that the sympathy for the Boers in their struggle against the English, recently expressed at official and unofficial meetings in this city, is controlled much more largely by traditional hatred of England, than by special admiration for the cause which the citizens of the Transvaal are now defending. The country which the advocators and supporters of these resolutions have in mind is not the Transvaal, but Ireland, and the war in So. Africa is used simply as a club, to beat those who are looked upon as old oppressors.

The question arises, "Why should we Americans sympathize with England?" We should sympathize with her, even if she were in the wrong: But she is not in the wrong: she is in the right.

Twenty one thousand Outlanders, all subjects of Great Britian, and all residents of the Transvaal, petitioned the Queen for relief from their grievances, among which, were, "taxation without representation," "not to be forced to be placed under the control of courts whose judges take their orders from a corrupt executive." The Boers do not allow Outlanders to carry arms, while they themselves flourish them with insolent brutality. The Outlanders are also compelled to contribute to schools where English is treated as a foreign tongue. In short, they are absolutely denied the elementary rights of self-government.

A disaster to England would be the greatest world

calamity that could be conceived of, next to the destruction of our own republic ; England is fighting as against Russia in China : for what ? For English advantages ? No : For the advance of civilization, for open ports, for liberty. If worst came to worst and there was a war between Russia and England in the East, for the two world ideals which they represent, I believe America would owe its highest duty to God and to man, to place every ship, every gun, every dollar she possessed, at the back of and beside England. Not for the advantage of England, but for God, and for man, and for duty.

I will say nothing as to our debt to England for her silent but no less potent friendship of a year ago.

England and America are one at heart, one in religion, one in interests, one in ideals, one in hopes, and must be one in either defeat or triumph.

A Porcupine Hunt.

People, who have not had the good fortune to spend a few weeks or months in a region which abounds in game of all kinds, can hardly imagine what a pleasure it is to take gun in hand, and stroll through the woods in search of whatever may present itself. Not only is it a pleasure, but it is often awe-inspiring, especially when one is in search of such an animal as a porcupine, whose nocturnal habits oblige the hunter to seek him after the woods have become dark and still. As I have been fortunate enough to be able to spend my vacations in a section of Maine bordering on the Penobscot river, many a hunt of the above nature has fallen to my lot.

In preparation for the hunt, a tour of inspection is made about the neighboring orchards, preferably those situated near the borders of the wood, as the porcupine

is very fond of the tender summer's growth of apple-trees, especially of sweet ones. If porcupines once visit an orchard, and find good feed, they do not fail to frequent the place nightly; but alas, they leave traces behind them, for under a tree which they have visited, the ground will be seen to be strewn with the young growth of the tree, cut in such a manner as to defy an inexperienced person to determine whether the cut had been made by a porcupine, or with the jack-knife of a boy. The front teeth of a full-grown porcupine are fully three-eighths of an inch in width, and one-half an inch long, thus enabling him to cut a limb of considerable magnitude, with ease.

A keen observer will notice that the bark over which the clumsy creature has climbed, is a little bit worn; thus after all signs of the presence of a porcupine have been duly considered, all is ready for the hunt.

Evening comes, and shortly afterwards the moon rises, casting a mellow and indistinct light over the woods and orchards. Taking his gun, the hunter leisurely, but carefully takes his way to the orchard previously visited. It is unnecessary to wait, for the game is already on the scene. Stopping a moment to listen, he hears a rustling of leaves and snapping of twigs; not because the game has been disturbed, but because of its naturally clumsy movements and of its entirely unconcerned manner, being thoroughly absorbed in its work of destruction.

Contrary to most hunts, no care need be taken now to prevent a noise, as it only serves the more to keep the porcupine in the tree. The hunter must not be dismayed if at the shot, the porcupine does not fall, for it is a very tenacious animal; but if the aim has been true, the animal sooner or later will fall, producing a noise, in

striking the ground, similar to that which might be made by letting fall, from a considerable height, a rubber water-bottle, three-quarters full of water.

It now remains to convey the animal home, but if home be very far off, this task is none of the pleasantest, as the weight of a full-grown porcupine varies from twenty to thirty pounds. The largest of several which I have secured weighed twenty-eight pounds.

The pleasure and excitement of the hunt, together with a few quills, are the hunter's only compensation; but in after years, the sight of the quills recalls to his mind a memorable night's hunt.

The Steam Carriage.

A thoughtful person reviewing the history of the past few years must notice that the world is rapidly changing from the use of one form of energy to another, from animal to mechanical power. In view of this fact it cannot be reasonably argued that the automobile is simply a passing fad. It has come to stay, although of course the powers employed may be radically changed. But at present steam heads the list for the average pleasure carriage.

The steam engine is an old friend to the mechanic who is not so familiar with the more modern gas engine. Since the necessary fuel, water and gasoline, is procurable in almost any district, it provides ample means for touring. Many people object to the noise and exhaust. But if one stops to think, why is this any more objectionable than the pound and rattle of the iron shod horse and carriage.

In running one of these carriages of course there are certain things that must be watched. In front are two

gauges usually, one registers the amount of pressure on the gasoline which forces the oil to the fire box, the other shows the steam pressure, which varies from one hundred twenty to one hundred sixty while running. These do not need constant watchfulness, but a person who does not wish to be left on the road will always keep an observant eye on the fluctuating levels of the water-gauge, for a burnt out boiler is next to useless. A by-pass valve near the throttle lever directs the water from the pump to the boiler, or back to the tank, according as it is closed or open.

A person wishing to run a steam carriage does not need any extended instruction in mechanics. If a high rate of speed is desired put on more steam, if not so much shut it off and apply the brake, no juggling with different clutches and gears. I have called this carriage a pleasure one, for a business man, or more especially a physician, who must be out in all weathers, does not appreciate the results, when a strong wind blows down the ventilation for the fire, blowing the flame out around the bottom of the carriage to the terror and consternation of the passerby if not extinguishing the flame entirely. Since steam is an expansive power, an easier motion is obtained, than the jerky movement which is apt to arise from an explosive engine.

Hence, for a pleasure trip what could be more delightful than to skim smoothly over the ground at almost any speed desired, without any animal immediately in front to obstruct the view. (Here is another power for good roads and one not to be slighted, for usually the mobile possessor is a person of influence and bound to be heard.) Of course the auto-carriage is still in its infancy, and one is liable, while soaring on the heights of abstract enjoyment to be forced back suddenly to

earth again, to practice perhaps the virtue of patience, and perhaps return to a more ancient form of locomotion, for after all legs were made before anything else.

The building of self-propelling carriages has in a measure arisen from the experience in cycles, which are a cross between the animal and mechanical elements. Consequently it is natural that the earlier productions should be largely characterized by bicycle methods, therefore the care of a carriage is only a little more work over that of a bicycle, this includes the wheels and engine-bearings, etc. Besides this there is the gasoline which produces the heat, and the boiler. To prevent any undue incrustation of the latter, from the impurities of the water it is necessary to blow it out every third day or so.

Ordinary steam engines which are likely to be called on at short notice, must keep up a little steam, but with the engine as applied to the carriage I have in mind, a person wishing to take a ride is not detained over ten minutes generating steam enough. In starting there will be some water in the cylinder, which will make the steam a little heavy, after this has worked out, he may confidently shake good bye to wheelmen, horses and "brass buttons" even.

His Last Run.

"Wake up boys we must be starting." This was said to two magnificent fox-hounds which were sleepily yawning in my face. All the previous afternoon had been spent in getting from the city school to my playgrounds way down in the woods on the Cape, and now when the east was tinged with a cold yellow and pink, which gave the cedars a metallic touch, and the breath

steamed out on the mild quiet air, I had arisen, resolved on getting at least a shot at the most famous and cunning fox in the township. The townspeople had asked why I did not get that fox until I felt like putting the dogs into their hands for a day, just as did an old farmer I know, who, when advised to plow in a different way, asked his friend to show him how. The shrewd farmer was evidently satisfied for he directed his energies to another part of the farm, leaving his friend to finish the piece.

We passed around the end of a pond. The water not yet having awakened lay calm, while in the distance were two beautiful birds, the sheldrake way down the shore and the blue heron cautiously wading in silence and deliberation. Suddenly my attention was called in another direction; the harsh doleful bark of the fox was heard. The dogs were a full half mile back carefully sniffing along the ground. The fox's bark told me two things, a den nearby and in it young. As I knew that she never would bring the dogs back to that den, I made for a certain runway a mile off. As I ran there was rumpus enough, the heavy bay of the hounds was steadily going off and growing fainter.

Now as we all know, the fox, like the rabbit, is very apt to make a large circle, but it is necessary to stand on a place which is a fairly sure point for the passing of the game. I went to a pond because I had found the print of her foot in the mud there, near to the den, and I suspected that she probably was living in this den this season, thus I was fairly sure of getting this particular fox started by going to her den. You ask how I knew it was *her* by the print? That is easily made plain by saying that in a fight or in a trap she had deformed one foot. This fox generally led a straight

away chase, when started from the pond and finally returned almost to a certain opening in a certain runway, but just before reaching that point, the dogs barking like mad, all would suddenly become quiet. The disgusted dogs at last returning would sniff around in a dejected manner. So now when I reached this runway I improved my time of waiting for the distant voices of the hounds so sweet to the hunter's ear, by looking about to see why this fox never crossed this spot, but always disappeared just short of it. I was cautiously following the runway into the bushes and had just come within easy reach of a wall of piled up stones, when I heard my dogs faintly in the north. The voices came nearer so rapidly that I took my warning and stood like a statue behind a young pine. Occasionally the dogs would give a yapping angry bark as they lost the trail.

Ushered in by a tremendous baying a fair sized, dead-grass colored object swung lightly but rapidly toward me. Could my eyes be right! calmly she walked just out of gunshot to a brook followed it back deliberately towards the dogs, until they were nearly within sight. Then lightly upon my side of the brook and followed it right up close to me, intent only upon the dogs, her cunning intelligent face showing that she was full master of her trick. Right up and past me she went.

My old gun laid back his ears at full cock, but I did not feel that it was quite time to shoot, for I wanted to prevent the fox from making some quick dodge. In the meantime I looked along the wall to try to see what she would do next. Of course all this was done in a flash. I saw an old buttonwood with a hole in the hollow trunk. The tree was near the wall and within gunshot. It all came upon me now. I read the trick and just as the old fox made a leap for the tree, my gun,

which I no longer could restrain, roared out its opinions on the subject. The fox was red and unusually large, the fur, moreover, was still in good condition.

Country people are not demonstrative, nor do they always show appreciation, yet when they heard of this notorious hen thief, all my friends came over to see him and hear the story. I felt proud when one of them said, "Well I aint seen no sich critter killed round here since the 'old man' died." The "old man" was a trapper.

The Books We Read.

In these times when thousands of new books are published every week, a few words of advice concerning the choice and the use of literature are necessary, especially to children. There are so many temptations offered in the form of bad literature, hidden under elegant language, that unless parents pay strict attention to their children's reading, they will generally be led astray. There are others also who are sorely in need of counsel, especially the young men and women who read every new novel issued, and who keep a list of all the trash they have read, to show it to their friends who generally regard it as a sign of much knowledge and learning.

Such readers have no purpose in life; they read solely for amusement. It is true that we read somewhat for enjoyment, but most of our reading should be for a purpose. We should not waste our time in reading corrupt, morbid, indecent books without thought and without realizing their injurious effect upon the mind. On the contrary, good books exert a beneficial influence on us, which remains throughout our lives. Good reading strengthens the mind, destroys narrow-

ness, elevates the soul, gives us food for noble reflection, stimulates us to action, and makes us fresh and vigorous. When engaged in it, we are lost to the outside world, to our troubles, and to our sorrows. We are ever cheerful and happy, and with no distressing cares. More than friends, says Irving, "books cheer us with that true friendship which never deceived hope nor deserted sorrow."

Even when we have acquired a taste for good books, much depends on our manner of reading. According to Bacon, some books are to be read only partly, others inattentively, and a few wholly and diligently. There is much that we must omit, for life is short. We must not try to read everything recommended. But whatever we do read should be read attentively, with no interruptions, and not blindly; that is, we should have our own thoughts on what the author says, be independent of his views, and weigh and consider his statements. We should also bring to our work the proper spirit. A good suggestion is to take notes while we read.

Relatively to our most important topic — *what to read*, — only general instructions should be given. A list of good books is not commendable. Each one has his likes and dislikes, and he should not be afraid to express them. Listen to Shakespeare: —

> "No profit goes where there is no pleasure ta'en:
> In brief, sir, study what you most affect."

A book that we dislike becomes a bore to us. Do not read Shakespeare, Milton, or Dante, if they give you no pleasure, although it is not their fault. Some day, perhaps, you will appreciate them.

But do not read books only for amusement. A first-class novel may be read once in a while, but simply "for

a change," a relaxation from our usual reading. Read books that will aid you in life, that will further you in your objects and aims; books that contain information regarding your special study or calling; books that have elevating ideas and noble thoughts; books that cultivate good expression and develop reflection. "Histories make men wise," says Bacon, "poets witty; the mathematics subtle; natural philosophy deep; moral grave; logic and rhetoric, able to contend." And "so," he concludes, "every defect of the mind may have a special receipt." Furthermore, let me say that a good book is worth reading again and again, and should give renewed pleasure on each occasion.

Should the reader feel dissatisfied with the vagueness of these suggestions, there are many lists at his disposal, covering general literature, and special studies. A strict adherence, however, to the above rules will no doubt accomplish much toward a higher regard for true literature. And should that be acquired, the reader can easily aid in the noble work now going on for the raising of the standard of pure books and good reading.

APPENDIX D.

TOPICS TO BE NARROWED TO THEME SUBJECTS.

1. School-days.
2. Manual Training.
3. The Troubadour of the Middle Ages.
4. Heroes.
5. The Twilight Hour.
6. The Almighty Dollar.
7. Delusions.
8. Sympathy.
9. The Aurora Borealis.
10. Stained Glass.
11. Ceramics.
12. Gems.
13. Voices of the Night.
14. Foliage.
15. Industry.
16. The Beacon Light.
17. The Underground Railway.
18. Courtesy.
19. Gipsies.
20. The Transvaal.
21. Drifting.
22. The Dawn.
23. Castles in Spain.
24. The Buccaneers.
25. Porto Rico.
26. The Klondike.
27. Exile.
28. Labor Unions.
29. Lynching.
30. Niagara.
31. The Postman.
32. The Shipwreck.
33. History.
34. Popular Art.
35. Realism.
36. Reading.
37. Our Foreign Possessions.
38. The Library.
39. Reminiscences.
40. The New Century.
41. Recent Inventions.

TOPIC SENTENCES TO BE DEVELOPED INTO PARAGRAPHS.

1. Education is the unfolding of the powers of the mind.
2. The fifteenth century was one of stirring achievement in discovery, invention, and letters.
3. The young man who chews gum in public places should not expect to be received as a gentleman.
4. For some people, "Hitch your wagon to a star,"—may prove an unfortunate precept.

5. We can best avoid gossip by trying to think well of our neighbors.
6. The United States needs a larger standing army.
7. We should avoid the bargaining spirit in making presents.
8. Examinations are a necessary evil.
9. Unpunctuality is one sort of rudeness.
10. The necessity for labor is an inestimable blessing.
11. Many new employments are opening for women.
12. The forests of this country form one of its most important resources.
13. Truth requires help for its spread; falsehood, none.
14. Opportunity comes but once.
15. The student who will not give attention in the class-room cannot hope to learn.
16. The study of Latin may be made an excellent training in accuracy of expression.
17. It is difficult for a boy who cannot spell well to obtain a position through correspondence.
18. The theory of evolution has affected all scientific thought.
19. "Half the world does not know how the other half lives."
20. "Rome was not built in a day."
21. A love of Nature has a refining influence on the character.
22. I was frightened when I saw him coming up the walk.
23. It was one of the most attractive spots I ever saw.
24. The best education is sometimes that which a man gives himself.
25. I shall never forget my pleasure in reaching the "Bill and Cross-bow Inn" that night.
26. The hotel clerk was a very important fellow, who maintained a pompous reserve behind his diamonds.
27. The study of mathematics is a training in logical acuteness.
28. There are many qualities required in the woman who assumes to be a lady.
29. Our treatment of the Indian has been unjust.
30. I shall always remember the night of the fire.
31. There is usually so much lawlessness in connection with a strike that people do not sympathize with the strikers.
32. Willie had a number of accidents on the Fourth of July.
33. The village had changed very much since I last saw it.
34. We are all influenced more or less by our environment.
35. Abraham Lincoln probably stands higher in popular regard than any other American.
36. Nature never copies.
37. History repeats itself in many ways.

TOPIC SENTENCES AND THE WHOLE COMPOSITION.

Assuming that each of the topic sentences given above is for a paragraph which is to be part of a larger whole, write three other topic sentences for as many paragraphs which shall complete the composition, and supply a title for what you assume the completed writing is to be. Arrange the topic sentences in the proper order, and be prepared to say which topic sentences should be developed into the longer paragraphs.

SUBJECTS FOR WHICH FIVE TOPIC SENTENCES EACH FOR AS MANY PARAGRAPHS ARE TO BE WRITTEN AND ARRANGED IN ORDER.

1. The French and Indian War.
2. Municipal Government.
3. Making a Photograph.
4. The Return of the Foot-Ball Team.
5. A Roman Triumph.
6. Franklin in Philadelphia.
7. Long John in *Treasure Island.*
8. Jim Hawkins's Part in *Treasure Island.*
9. The Story of *Sohrab and Rustum.*
10. The Character of Basil the Blacksmith in *Evangeline.*
11. Life in Acadia in *Evangeline.*
12. The Character of Oubacha in *The Flight of a Tartar Tribe.*
13. The Story of Rip Van Winkle in *The Sketch Book.*
14. The Greek Gods as found in the *Iliad.*
15. Roderick Dhu in *The Lady of the Lake.*
16. The Course of the Fiery Cross in *The Lady of the Lake.*
17. Shylock and Antonio in *The Merchant of Venice.*
18. Character of Gama in *The Princess.*
19. The Man in the Iron Mask.
20. The Humor of Lincoln.
21. The Legend of the Holy Grail.
22. Where and How to advertise.

23. Color-printing in Modern Magazines.
24. Spanish Influence in South America.
25. A Local Industry.
26. A Fast Mail Train.
27. An Old-fashioned Garden.

SUBJECTS FOR WHICH MATERIAL IS TO BE GATHERED AND ARRANGED.

1. Causes of the Revolution.
2. The French Peasantry in the Eighteenth Century.
3. Charlemagne's Influence on the Development of Civilization.
4. The Growth of Manufacturing Industries in the South.
5. The Nicaragua Canal.
6. Results of the Peace Conference at the Hague.
7. Schools for the Indian.
8. A Roman House.
9. The Trans-Siberian Railroad.
10. The Friendship between Johnson and Goldsmith.
11. Pope and Addison.
12. The Roentgen Rays.
13. The Yellowstone National Park.
14. The Coal-fields of the United States.
15. Wealth and Progress.
16. The Department Stores.
17. The Conspiracy of Aaron Burr.
18. The Origin of Thanksgiving.
19. The New England Town Meeting.
20. The Elizabethan Age in Literature.
21. Milton as a Controversialist.
22. Bacon's Contribution to Scientific Thought.
23. The Natural Advantages of the United States.
24. Social Customs of the Last Century.
25. The Sinking of the Alabama.
26. The Holiday Season.
27. The Falls of Niagara.
28. A Spanish Bull-fight.
29. Farragut at New Orleans.
30. The Suez Canal.
31. Advantages of Recreation.
32. The Grievances of the American Colonies.
33. Summer Sports in the Country.
34. Dangers of Trades Unions.
35. Changes of Fashion.

36. The Advantages of Travel.
37. The Effects of Machinery on Manual Labor.
38. Improvements in Agriculture.
39. The World's Supply of Coal.
40. War and Arbitration.

PARAGRAPHS OF DETACHED STATEMENTS TO BE COMBINED INTO SENTENCES WITH PROPER SUBORDINATION OF CLAUSES.

1. A few weeks ago the Amherst College freshmen and sophomores had a "rush." One of their number was seriously injured. It was feared that he might not live. The next morning the students voted that the custom should cease. They voted that something less dangerous should take its place. President Harris had given them one of his quiet, unimpassioned talks. One young man at the bottom of a cane rush last week was suffocated to death. This was at the Institute of Technology in Boston. This was a very sad event. It affected the whole body of students, and the new president, Dr. Pritchett. We do not condemn contests between colleges or classes. They should not endanger life. If they do they should be abolished. Superiority may be decided in many other ways. It is not necessary to set two or three hundred men to pounding and fighting and tumbling on each other.

2. There are many various departments of painting. Of these many do not presume to make such high pretensions. None of them are without merit. There is a great universal pervading idea of the art. With this none of them come into competition. There are painters who have applied themselves more particularly to low and vulgar characters. They express with precision the various shades of passion as they are exhibited by vulgar minds. This we see in the works of Hogarth. They deserve great praise. Their genius has been employed on low and confined subjects. The praise that we give must then be as limited as its object. The merry-making or quarreling of the boors of Teniers is excellent in its kind. So also is the same sort of productions of Brouwer or Ostade. The excellence and its praise will be in proportion, as, in those limited subjects and peculiar forms, they introduce more or less of those passions as they

appear in general and more enlarged natures. This principle may be applied to the battle-pieces of Bourgognone. It is true of the French gallantries of Watteau. It even goes beyond the exhibition of animal life. It is applicable to the landscapes of Claude Lorraine, and the sea-views of Vandewelde. All these painters have, in general, the same right, in different degrees, to the name of a painter. It is the right which a satirist, an epigrammatist, a sonnetteer, a writer of pastorals or descriptive poetry, has to that of a poet.

3. The oldest steam engine in the world belongs to the Birmingham Canal Navigation Company. It was constructed by Bolton and Watt. It was constructed in the year 1777. The order was entered in the firm's books in that year. It was a single-acting beam engine. It had chains at the end of a wood beam. It had a steam cylinder of thirty-two inches diameter. The stroke was eight feet. It was erected at the canal company's pumping-station at Rolfe Street, Southwick. This remarkable old engine has been regularly at work from the time of its erection to the current year. That is a period of 120 years. During the present year it was removed to the canal company's station at Ocker Hill, Tipton. There it was to be reërected. It is preserved as a relic of what can be done by good management when dealing with machinery of undoubted quality. The Birmingham Canal Company favored Bolton and Watt in 1777. They gave them the order for this engine. This is worthy of note. They have intrusted the same firm, James Watt and Co., Soho, Southwick, with the manufacture of two new engines. They are to be erected at the Walsall pumping-station. They are to have 240 horse-power. Their pumping capacity will 12,713,600 gallons per day.

PARAGRAPHS CONTAINING WORDS IN ITALICS FOR WHICH OTHERS ARE TO BE SUBSTITUTED, WITH REASON FOR THE CHANGE.

The three vessels had been *swinging* swiftly westward, the cog still well to the *fore*, although the galleys were slowly *gathering* in upon either quarter. To the left was a *severe* sky-line, unbroken by a sail. The island already *laid* like a cloud behind them, while *directly* in front was St. Albans Head, with Portland looming *indistinctly* in the distance. Alleyne stood

by the tiller, *gazing* backward, the fresh wind *straight* in his teeth, the crisp winter air tingling on his countenance and blowing his *golden* curls from under his bassinet. His cheeks were flushed and his eyes *sparkling*, for the blood of a hundred *quarreling* Saxon ancestors was beginning to *move* in his veins.

A. CONAN DOYLE: *The White Company.*

The *unterrified* youth *took* the bitter sentence with resignation that *excited* every heart but Manfred's. He wished *zealously* to know the *import* of the words he had heard *referring* to the Princes; but *dreading* to *inflame* the tyrant more *towards* her he *ceased.* The only *favor* he *stooped* to ask was, that he might be allowed to have a confessor, and make his *reconciliation* with heaven. Manfred, who hoped by the confessor's means to arrive at the youth's history, readily *allowed* his request; and being *assured* that Father Jerome was now in his *cause*, he ordered him to be called and shrive the prisoner. The *sacred* man who had little *foretold* the *calamity* that his imprudence *produced*, fell on his knees to the Prince and *conjured* him in the most serious *way*, not to shed *guiltless* blood. He accused himself in the bitterest *words* for his indiscretion, *attempted* to disculpate the youth, and left no *way* untried to *ameliorate* the tyrant's rage. Manfred, more *enraged* than appeased by Jerome's *intervention*, whose retraction now made him *surmise* he had been imposed upon by both, commanded the Friar to do his duty, telling him that he would not *permit* the prisoner many minutes for confession.

HORACE WALPOLE: *The Castle of Otranto.*

These myths or current *tales*, the *natural* and *first* growth of the Grecian mind, *composed* at the same time the entire *mental* stock of the time to which they belonged. They are the common *origin* of all those different *branches* into which the mental activity of the Greeks subsequently separated; containing, as it were, the preface and germ of the positive history and philosophy, the dogmatic theology, and *pretended* romance, which we shall hereafter trace, each in its *individual* development. They *gave food* to the curiosity, and *satisfaction* to the *uncertain* doubts and aspirations of the age; they explained the origin of those *manners* and standing *strangenesses* with which men were familiar; they impressed moral lessons, awakened *national* sympathies, and *exposed* in detail, the shadowy, but anxious *foreseeing* of the vulgar as to the *interference* of the gods; moreover, they *fulfilled* that craving for adventure and appetite for the *wonderful* which has in modern *ages* become the province of fiction proper.

It is *hard*, we may say impossible, for a man of mature *years* to *bring* back his mind to his *thoughts* such as they stood when he was a child, growing *instinctively* out of his imagination and *emotions*, working upon a *meagre* stock of *matter*, and *loaning* from authorities whom he blindly followed but *incompletely* knew. A *like* difficulty occurs when we *endeavor* to place ourselves in the historical and quasi-philosophical *position* of *sight* which the old myths *show* to us. We can follow *exactly* the imagination and feeling which dictated these *narratives*, and we can admire and sympathize with them as *active*, sublime, and *moving* poetry; but we are too much used to matter of fact and philosophy of a *certain sort* to be able to *apprehend* a time when these beautiful *fantasies* were *understood* literally and *taken* as *sober* reality.

GEORGE GROTE: *History of Greece.*

Though he was like his father in none of that father's greater *characteristics*, he was like him in being worthy of no *confidence*. When he sent that letter to the Parliament, from Breda, he did *positively* promise that all *earnest* religious opinions should be respected. Yet he was no sooner *strong* in his power than he *agreed* to one of the worst acts Parliament ever passed. Under this *statute*, every minister who should not *yield* his solemn *consent* to the prayer-book by a certain day was *announced* to be a minister no longer, and to be *robbed* of his church. The *result* of this was, that some two thousand honest men were taken from their *audiences*, and reduced to dire *poorness* and distress. It was *succeeded* by another outrageous law, called the Conventicle Act, by which any person above the age of sixteen who was present at any *pious* service not according to the prayer-book, was to be imprisoned three months for the first *violation*, six for the second, and to be transported for the third. This act alone filled the prisons, which were then most *awful* dungeons, to overflowing.

CHAS. DICKENS: *Child's History of England.*

EXPOSITORY THEMES TO BE OUTLINED WITH REFERENCE TO ARRANGEMENT AND PROPORTION.

1. Alchemy and Chemistry.
2. The Pedigree of Words.
3. At what Point in Education should Specialization Begin.
4. The Heal School.
5. College Athletics.

6. The Effect of the Drama on Society.
7. Wireless Telegraphy.
8. The Kindergarten Principle.
9. Why We Should Study Mythology.
10. Sir Thomas More's Educational Theories.
11. The Mound Builders.
12. The Druids.
13. The Cotton Gin.
14. How the Water Runs the Mill.
15. A Paternal Government.
16. The Australian Ballot System.
17. The Spanish Armada.
18. Vulcanizing Rubber.
19. The City Street Railroad System.
20. The Constitution of the English Parliament.

ARGUMENTATIVE SUBJECTS TO BE OUTLINED IN PROPER ORDER.

1. Should "Pupil Government" be introduced into our schools?
2. Should churches and colleges accept gifts from millionaires who have made their money by means generally accounted dishonest?
3. Should the presidential term be extended?
4. Should representatives vote according to their own convictions or according to the desire of their constituents?
5. Should the Government own and control the railways?
6. Does life offer greater opportunities than a century ago or not?
7. Should senators be elected by direct vote of the people?
8. Are large department stores an injury to the country?
9. Should the United States own and control the Nicaragua Canal?
10. Is the average daily paper an injury to the reader or not?
11. Are sumptuary laws ever necessary?
12. Is immigration detrimental to the United States?
13. Should the United States cultivate especially friendly relations with England?
14. Should a man be qualified to vote if he cannot read?
15. Should eight hours constitute a day's labor?
16. Should fish be caught with a seine?
17. Should high schools be maintained at the public expense?
18. Is an exclusively vegetable diet healthful?
19. Should education be made compulsory?

20. Do trades-unions tend to promote the best interests of our workingmen?
21. Should the standing army in the United States be increased?
22. Had England a right to interfere in the affairs of South Africa?
23. Should office-holders be assessed for the expenses of a party campaign?
24. Should the United States annex any foreign possessions?

EXERCISES GATHERED FROM SCHOOL COMPOSITIONS, NEWSPAPERS, AND OTHER SOURCES, CONTAINING VARIOUS DEFECTS, TO BE CORRECTED BY PUPILS. THE REASONS FOR CORRECTIONS ARE TO BE GIVEN IN ALL CASES.

1. We did not want none of the goods and told him so at once.
2. Rip was lazy, which was a great part of his character, but being so obliging his neighbors all took his part.
3. A prominent portion of it (Windsor Castle) is the old, gray stone tower more elevated than the rest, and in which James I. was confined.
4. Nothing need be said about the mill, as they can be seen most anywhere.
5. Fortunately we have got a hundred years to recover from the jamboree in.
6. The church was situated on a rise of ground, and around it was a graveyard and its walls were covered with ivy.
7. They were exactly like the Irishman's pig, he couldn't count, because it wouldn't stand still long enough for Pat to count it.
8. What a nice thing it would be for this mundane sphere if it had started in young and fresh, the glamour of sophistication extinguished in the clear light of regeneration!
9. Athletics is run into the ground in many schools.
10. The old red school-house was situated on the hill, where the children of the village whose fathers could afford it, attended.
11. Through it flowed a broad river whose silvery waters meandered slowly on its course towards the sea.
12. Trouble was anticipated at the Republican caucus, but everything passed off smooth. Hardly had the proceedings commenced than two voters were challenged,

but each proved their right to vote and harmony prevailed.

13. According to a private correspondent London has been outfogged for once and everybody has given themselves up to gloom.
14. In the distance we notice green woodlands whose depths is the retreat of deer and other animals.
15. The School Committee forgets that they were once young and liked to go to parties.
16. What do you think about this cloth wearing well.
17. We salute the new commonwealth of Australia, which comes into existence today, where its first Parliament will be opened by the Duke of York who has arrived there from London for that purpose.
18. When Gans met Erne here, he proved himself to be a rank quitter, and the whole thing was a fake.
19. Cæsar then tried to send a message to the Senators by Decius, but he declined to do so.
20. The physician who was called to attend the girl who was murdered with chloral and by the degenerate men will testify before the coroner tomorrow.
21. When a chinchilla fur borders the jacket in narrow bands the fronts are frogged with silver galloon, and the skirt has a broad band of fur above a plaited cloth flounce the result is very dainty.
22. The first thing generally happens when the gang arrives on the train. One of the push, dressed as a rube skips the car before it stops, and lands in a heap on the platform.
23. The strike's beginning was caused by the fact that six month's wages was due the workmen.
24. Rip had as many more qualities that were bad as he had as few qualities that were good.
25. The West Point testimony has gone far enough to show that the cadets think bracing is great larks.
26. The latest narrative relative to another big financial coup by the big bulls of Wall Street is authoritatively denied.
27. I was confronted by a diminutive maiden whose habiliments were indicative of penury.
28. During the ancient régime the peasants were grieviously oppressed.
29. He became identified with the anti-slavery party and into which he threw his whole soul.
30. The amende honorable having been made, a hostile meeting was prevented.
31. The mischievous urchins caught the poor dog, and to his caudal appendage they affixed a hollow vessel that rever-

berated most discordantly as the yelping quadruped ran down the street.

32. Upon which the Moor, seizing a bolster, full of rage and jealousy, smothered the unhappy Desdemona.
33. On this occasion the question gave rise to much agitation, and soon after absorbed every other consideration.
34. Jonas, my son, you are entering upon your life; before you the doors of the future open wide, and like a young squirrel escaping from his cage, you go forth to navigate the sea of life upon your own wings.
35. He lost his wife, his child, his household goods, and his dog, at one fell swoop.
36. Edith always says "lots of folks" when she means "quantities of persons."
37. So utterly was Carthage destroyed that we are unable to point out the place where it stood at the present day.
38. While the storm was raging, a tree was struck by a flash of lightning, which was the only flash seen during the storm, and which looked like a ball of fire.
39. She is a novice; that is to say, a green hand at making bread.

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